

THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension.

C—Christmas.

E—Easter.

G—Good Friday

L—Lent.

N—New Year.

P—Palm Sunday.

S—Special.

T—Thanksgiving.

After Title:

c.g.cq.qc.—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated).

o.u.—Organ accompaniment, or un-

accompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

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NEW YORK CITY



WICKS STUDIO ORGAN
in the St. Louis residence of Mr. Harry J. W. Niehaus who can practice in comfort whenever the spirit moves him

THE AMERICAN ORGANIST

January, 1938

Synthetic Organ Tones

By DR. C. P. BONER

A PREFACE: T. A. O. is proud of its privilege in presenting for the first time in history an accurate, scientific, and up-to-date discussion of the component elements of organ tone. When it became desirable to learn what the scientist could offer by way of exact information about the constituent parts of a composite tone—and all music instruments produce exclusively composite tone; only the engineer produces pure tone devoid of the richness of upper-partials—the search progressed gradually from those who didn't know, to those who knew more and more, until finally was discovered Dr. C. P. Boner of the Department of Physics, of the University of Texas. Dr. Boner, so the other scientists agreed, had the latest and best laboratory equipment for the analysis of tone, developed by him for his own particular hobby, tone. Accordingly, Dr. Boner's store of incontrovertible facts constituted a goodly portion of the testimony recorded recently by the Federal Trade Commission.

Scientists have long known that though they knew all the elements inherent in the thing mankind has known for centuries under the common name "gold," and could re-assemble all those elements in correct proportions, they still could not duplicate gold. Even common humanity heard about that a generation ago. But the thing the scientists did not know was that the same law applies to sound. They are not quite sure they know it even yet, though Dr. Boner suspects it will ultimately be proved—if and when anyone cares to spend the necessary millions of dollars to make the experiments.

Helmholtz suspected that the upper-partial series ran up the scale pretty high, but his crude instruments could not prove the existence of very many of them. Working under the handicap of a room and its complicated noises and interferences, Dr. Boner was able to detect partials up to No. 48, and exactly record their relative dynamic strength in the composite tone. But in his more recent experiments at the University of Texas, where he was able to eliminate interference, he detected and recorded upper-partials as high as No. 80 and then gave up the experiment, not because he could not find others but because he was tired.

In a conference with Dr. Boner, many vital and interesting facts concerning tone were brought out, and some of them are mentioned in the accompanying article. Since he is dealing with a subject upon which all of us are even today lamentably ignorant, we indulge in italics to guide the reader more easily to the crucial point. Now we can begin to really know a little about tone. Those of us who are interested in the possible creation of a successful imitation-organ, will read

Studies in tone made possible, for the first time in history, by the recent development of the thermionic vacuum tube and associated circuits, which have reduced guess-work and theory to a basis of incontrovertible scientific fact.

and study carefully the facts to which the world of music is for the first time introduced, thanks to the skill and generosity of Dr. C. P. Boner, their discoverer.

In the accompanying article, the italics are the Editor's, not the Author's; their purpose is merely to mark the critical point. The article is not a part of the F. T. C. record and has nothing to do with the recent trial of the electrotone. It is merely a scientific discussion of organ tone, by the world's foremost authority on that hitherto unexplored subject, for the benefit of any organ-builder who lacks faith in his product, or electrotone manufacturer who wants to make the costly attempt to produce an imitation-organ. Chemists can make imitation-gold, but not gold. Scientists, we presume, can make an imitation-organ by scientific instead of natural means—if they have money enough to do it and their prospective customers have money enough to buy the results. At any rate, Dr. Boner herewith shows what must be done before any imitation-organ can result from the laboratory; in the same way, he shows what must also be done to produce a true organ in just a little better quality.—T.S.B.

THROUGHOUT the years of his history man has succeeded in producing a number of distinct musical instruments, each with its own type of tone and its own peculiarities. The tones of many of these instruments are rather easily recognized even by the untrained listener, and the characteristics by which the identification is made become more or less standard. The evolution of these instruments has not been particularly rapid; in fact, some of them have changed very little during the lifetime of this generation.

In an analogous manner, throughout the years of its history, the universe has furnished and developed a number of distinct, natural chemical substances. Many of these have, of course, been discovered only in late years; and man has, naturally, learned more and more how to utilize those which he has found. When certain of these chemical substances have been found only in small amounts, or when great difficulties in finding or refining these substances have been encountered, man has sometimes attempted to synthesize the

desired chemical compound. In making such syntheses the chemist has always endeavored to reproduce the natural compound with *exactness*, both with respect to the nature of the compound itself and also with respect to its effect on the user of the compound. A reliable chemist would, of course, *refuse* to claim a true synthesis for a compound unless the synthetic produce of his laboratory could be shown to represent the original compound, produced as a unit, *in all respects*.

Throughout the years of its history the organ has experienced a steady, but relatively slow, development. Unlike the radio, the talking picture, and the all too common public-address system, the organ has had no "mushroom growth." Organs of many years ago had Diapasons, flutes, strings, and reeds. Of course, the mechanical action of the organ has been greatly modified to permit easier playing and greater diversity of effects; reeds have been improved; variations in the other tonal families have been introduced; yet there has been no over-night remodeling and re-designing of the organ.

Further, the organ has never been, and is not at present, an imitative instrument. Of course, in the minds of some of the uninitiated, and due largely to the influence of the theater organ and the associated publicity man, the organ is often thought of in terms of its imitation of orchestral voices, and even of the human voice (the latter supposed imitation sounding, in general, more like an imitation of the family goat, in poor health). The fact remains, however, that the legitimate organ does not attempt to imitate anything. It is an instrument in its own right.

It happens, of course, that certain stops of the organ have, for years, been given names that suggest other instruments. Every organist knows that the organ strings, flutes, Diapasons, and reeds are only distantly related in their tonal nature to other instruments. In fact, Diapasons do not remind one of any other tone whatsoever—yet they constitute the backbone of the tonal structure of the organ. No reputable organ-builder would claim that his *Viola d'Orchestre* successfully imitates a violin or that his Trumpet can duplicate, or displace, the trumpet of the orchestra. There are, of course, a few stops which, due to their constructional similarity to the orchestral instrument and to expert pipe voicing, give rather good imitations of particular instruments of the orchestra. Viewed from the standpoint of the design of a complete organ, however, such stops are merely incidental and do not, in themselves, form the organ.

In the problem of furnishing synthetic organ tone by sources of sound other than organ pipes, the inventor and the manufacturer are faced with many problems. It is the purpose of this article to set down some of the elements that must be *uplicated* if a true and complete *synthetic organ* is to be obtained. These elements are simply those which are inherent in the organ and which have been present in the makeup of the organ through its entire history; they can be said to "define" this particular instrument. Just as in the case of modern chemistry, the *analysis* of the tonal structure of a musical instrument has not always been possible. In fact, tonal analysis has lagged far behind chemical analysis and has only received its greatest impetus with the coming of the thermionic vacuum tube and associated circuits. In setting down the following list of "elements in organ tone," the Author is basing his remarks both on scientific work in acoustical laboratories and on his personal acquaintance with the organ over a period of more than twenty years. The "elements" or "factors" are set down by number, although no importance should be attached to the order of presentation.

I. PITCH RANGE. The pitch range of even the smallest organ is from low CCC of the 16' pedal or manual stop to high c⁷ of a 2' stop. Objectively, this range is produced by frequencies of vibration in the pipes extending from approximately thirty-three vibrations per second up to more than

eight thousand vibrations per second. If the organ has a 32' stop, the lowest frequency is reduced to approximately sixteen vibrations per second. This "spread" from lowest frequency to highest frequency in the organ is more than one hundred and forty times the spread covered by the human eye in seeing colors. Further, the organ supplies even the *extremes* of this pitch range with considerable intensity; it does *not* fail as the ends of the scale are approached. Any synthetic tone that proposes to duplicate organ tone must, therefore, be capable of duplicating this enormous pitch range and of furnishing proper intensity at *all* frequencies within this range. This requirement is a severe one. Sixteen-foot pedal tone in the lowest octave (or "treadle tone" as it has been called by misguided writers) is of great interest to the listening public; it is one of those factors which is sorely missed by the public in reception of organ programs over the average home radio receiver.

II. INTENSITY RANGE. The organ supplies a very great intensity range, from the "ravishing pianissimo" of soft strings to the thrilling peak of full organ. In passing from the pianissimo to the fortissimo, no part of the organ tone-generating mechanism (pipes) is unduly strained or distorted. In fact, the only part of its makeup that is troubled at all during loud passages is the purely mechanical part (pressure regulators, motor, generator, etc.) and these parts are fully capable of taking care of the load on them. It is to be noted also that these purely mechanical parts are *not* tone-generating mechanisms and are not heard. Of course, even in the case of pipe tones, it is possible to increase the intensity beyond the point where tonal beauty is retained; but organ-builders in general refuse to take such steps. The voicer could so voice his pipe that, with apologies to Senator Richards, "it won't be good, but it'll be loud"; but such is not the practise in the voicing room.

It should be noted that the INTENSITY RANGE requirement, when combined with the PITCH RANGE requirement, constitutes a rather formidable tonal compound for the synthetic instrument to supply, under the condition that tonal beauty is to be retained over the entire range.

III. TIMBRE RANGE. No other single musical instrument of long years standing possesses so great a timbre (or quality) range as does the organ. Any synthetic tone which proposes to imitate the organ tone successfully must, of course, satisfy this condition. The term TIMBRE is defined only with difficulty. Practically speaking, it is a factor which distinguishes between different instruments, and between different tonal families in one instrument, in such way that a listener, screened from two instruments or divisions of one instrument so as not to be able to see them, can decide by listening that there are two instruments (or divisions) and not just one, after a number of complete musical selections have been played.

In analyzing the element called TIMBRE RANGE, it is necessary to resolve this topic into subdivisions, due to the fact that timbre is a very complex subject. In making this division into sub-headings, one needs merely to note that there are three epochs in every musical tone: (1) the Building-up Period, during which the tone starts from silence and gradually, although fairly quickly, builds up to its final state; (2) the Steady-State Period, during which the tone is nearly constant so long as the key is held down; (3) the Decay Period, during which the tone dies out. Obviously, synthetic tone must duplicate the organ tone toward which the synthesis is directed, *for each of these three epochs*.

(1). THE BUILDING-UP PERIOD. Suppose the valve action and the relay action of the organ are instantaneous (they can be made very rapid if desired). When a key at the console is depressed, air enters the pipe at its foot and the air column (and reed, in the case of reed pipes) begins its vibration. These vibrations *grow in amplitude* slowly as compared with tones like the percussive piano tone—in fact, slowly as com-

pared with practically all other musical instruments. This slow growth of the pipe vibrations is one of the most pronounced inherent properties of organ tone. The builder can accelerate the rate of growth of tone in the pipe (make it quick), but the result, beyond a definite point, is undesirable. True beauty of organ tone comes from, and has always been associated with, a relatively prolonged building-up period.

One might argue that this delay is undesirable. One could also argue that the viciousness of the bobcat is undesirable; yet, that characteristic is inherent in the bobcat and is a factor that makes the animal a valuable addition to the zoo. The fact remains that organ tone builds up slowly and that organ music has been written for centuries, to be played on the instrument as it is, with this long initial epoch. A true synthesis of organ tone must, therefore, provide a building-up period *essentially the same* as that found in the organ itself. This initial period must, in *all* respects, be the same as that of the organ; the synthetic instrument must neither add to, nor subtract from, the gradual increase in vibration amplitude during this period; no extraneous sounds must accompany the growth of tone.

(2). THE STEADY-STATE PERIOD. This second period is the time during which the organ tone is almost constant for a period of time determined by how long the key is held down. In staccato or rapid playing, the steady-state period is very short and may be dominated in importance by the building-up and decay periods. It is to the steady-state period that most of the scientific attention for some years has been directed, largely because analyses are more easily made during this period of the tonal history.

The steady-state timbre (or quality) of organ tone is apparently determined by the harmonic structure of the tone, where, by the term "harmonic structure," one means the number of harmonics present in the tone, the relative intensities of these harmonics, and *how* they are combined in the tone as a whole. If the steady-state timbre is determined by instrumental analysis, it is possible to state definitely the amplitude of each harmonic in the complex tone. The complete synthesis of the tone will involve the furnishing of each of these harmonics, with the proper relative amplitudes of all.

In all probability, this is, however, insufficient. The analytical chemist can, in many cases, perform an accurate analysis of a complex chemical compound (analogous to a complex musical steady-state tone). The chemist thereby finds out the number of chemical elements present in the compound and the percentage of each element present. On the other hand, if the chemist attempts to take these individual elements, each in a pure state, and to *re-combine* them in the same proportions as he analyzed them out of the original compound, he will fail in most cases, because the elements which *he* is attempting to put together for his synthetic compound will not "go together." The *natural bonds* are missing, and the chemist finds difficulty, if not impossibility, in making the synthetic compound.

A complex tone from an organ pipe is undoubtedly composed of partial tones (musical "elements"). But the *analysis* of an organ tone and the *synthesis* of this same tone are radically different things, just as in the chemical case. True synthesis will only come, for the steady-state tone, if the proper constituent tones (partials), in their proper relative amounts, are supplied, and *under the condition* that they merge into a unified tone *as they were originally* unified in the pipe tone. There are several factors that have to do with this merging of separately supplied partials.

(3). THE DECAY PERIOD. When the key is released and the pipe valve closes, the vibrations in the pipe begin to decay in amplitude. As in the building-up period, this decay is rather slow and is an inherent part of organ tone. During both building-up and decay periods, there are small variations in frequency and probably larger variations in the intensities

of the harmonics present. All these variations constitute a vital part of organ tone during these two transient periods and must be duplicated in any true synthetic tone. In fact, it is probable that *each individual partial* (generally harmonic partials in pipes) grows and dies out *at a different rate* from the other harmonics, and the resulting pattern is extremely complex.

IV. MISCELLANEOUS PROPERTIES. (1). Spatial Distribution. The pipes of the organ occupy space. They are generally spread out over a considerable front, or area. Hardly any two sounds come *from the same point* in space. As one listens to these organ tones, one is conscious of a rather broad spatial distribution of the sounds, due to the binaural effect, spreading of sound around the head, and other factors. If, as in most organ installations, there is a considerable amount of direct sound from the organ tone-openings into the audience, there will result the greatest clarity of tone—a result toward which organ-builders are constantly striving. Under such conditions, the broad "tonal front" of the organ is one of its *outstanding characteristics* which must be duplicated by the synthetic instrument. Its tones must seem to issue from a *broadly distributed front*, not from a too restricted space.

(2). Nature of the Tremulant. The organ Tremulant is essentially a pitch-altering device. When slow and stately, it is very effective for certain portions of organ music. A truly synthetic instrument must also reproduce this effect.

(3). Pitch and Timbre "Fringe." During each of the three epochs in organ tone, both pitch and timbre experience small, random variations. These variations produce a certain indefiniteness in the tone from single pipes, analogous in some ways to the small pitch and timbre variations between several orchestral instruments. Such variations produce what has been called a "fringe" of pitch and timbre, for each pipe. Such minute variations are particularly noticeable, by measurement and by listening tests, in well-voiced string pipes. Being purely random (i. e. perfectly irregular, unpredictable) they apparently cause a considerably increased interest in the tone and are productive of what may be called warmth of tone. True synthetic tone, intended to reproduce organ effects, must also have this "fringe," else it will be a cold tone.

(4). Absence of Perfect Tuning. Due to subjective and environmental conditions, *perfect* tuning of the various pipes in the organ does not ordinarily obtain over an appreciable length of time. This fact, like that of pitch and timbre fringe, produces a certain indefiniteness and warmth of tone, provided it exists within small limits. It is a wellknown fact that most listeners prefer that the several strings for each note of a piano be not exactly tuned together, yet not far apart in frequency. This condition always obtains in the pipes of the organ, provided the instrument is tuned by a conscientious and able tuner at proper intervals. It also obtains in the orchestra and is responsible for much of the warmth and beauty of orchestral tone. The synthetic instrument must also provide these random, non-regular *variations from the mathematically exact* frequency among several sources of the same note of the musical scale if the organ tone is to be duplicated.

In summary, therefore, one may state that an exact and complete synthetic imitation of organ tone must do the following things:

1. The synthetic instrument must provide a pitch range, expressed by stating that it must deliver frequencies from about thirty-three vibrations per second (or, in some cases sixteen vibrations per second) to over eight thousand vibrations per second. It must furnish these frequencies at considerable intensities for all pitches within this range and must not fail to supply a powerful 16' tone (and, perhaps, 32' tone) in the lower octaves, for pedal work in full organ.

2. The synthetic instrument must provide a very large intensity range, *without distortion of any part* of the tone-pro-



ducing mechanism in passing from pianissimo to fortissimo. Tonal beauty must not be sacrificed by distortion even at the extremes of the intensity range.

3. The synthetic instrument must provide the same characteristics as those that belong in the building-up period in organ tone. The amplitudes of vibration of the component partials must grow rather slowly (as compared with, say, the piano) and the frequencies and amplitudes of these partials must *shift* during the building-up period in the same manner as that in which they shift in organ tone.

4. The synthetic instrument must provide *all* the proper harmonics that are present in the steady-state pipe tone, with their proper amplitudes; it must further provide these harmonics *in such manner that they merge into a unified whole*, as is true in the tone from the organ pipe. This merging must be so complete that the ear will not be conscious of the

separate existence of the harmonics to any greater degree than is true in the tone from organ pipes.

5. The synthetic instrument must provide a gradual decay of the tone, as is present in the organ. After the key is released, the amplitudes and frequencies of the various partial tones must decay and change *as they do in pipe tones*.

6. The synthetic instrument must provide a broad spatial distribution of tone, even in the ideal case of a large amount of direct sound into the auditorium.

7. The synthetic instrument must provide a Tremulant which alters the pitch of the tone as does the organ Tremulant.

8. The synthetic instrument must provide a certain type of *indefiniteness of pitch and timbre* to give the tone warmth, as is caused in the organ by random variations of pitch and timbre in single pipes and by small departures from perfect tuning. Failure to provide this factor will result in a synthetic instrument which is tonally "cold."

9. The synthetic instrument must do *all* the foregoing things for *each* type of tone that exists in the organ, under the limitation, of course, that the intensity variation for a single stop is not so great as that actually encountered in the range from soft strings or flutes to full organ.

DR. BONER'S TOWERS

The accompanying illustration shows the latest development in tone-analysis apparatus devised by Dr. Boner. The "microphone" is in the small rectangularly-shaped cheesecloth enclosure at the top of the pipe-constructed tower at the left," where there is no interference with its picking up tone from the pipe seen on a miniature windchest on top the main tower. The pipe in place when the photo was taken was a Cornopean. The 2" wind-trunk at the upper right corner conveys wind from the pressure-regulator and blower in the laboratory some distance away from the tower. Incidentally nature's own wind took a hand in the business on Nov. 10 and demolished this wind-conveyor; it was promptly rebuilt. Says Dr. Boner:

"These analyses must be done outdoors. . . . Inside any room the reflection of sound from the walls, ceiling, and floor changes the analysis-readings much more than differences between individual harmonics in reeds and strings. . . . Our analysis must be made in the absence of disturbing factors; hence, it must be done outdoors."

Marcel Dupre, 4: Conclusions

By FREDERICK C. MAYER

TO KNOW a man, you must either take a long hike of at least a whole day, climbing up and down a mountain with him, or else visit him in his own home. I should like to climb a mountain with Dupre. I have, however, had the privilege of visiting both his boyhood home in Rouen and his present home in Meudon.

Every time I use the name Dupre, for brevity, meaning Marcel Dupre, I feel presumptuous in thus leaving Albert Dupre, his accomplished father, out of the picture. When I first met Marcel Dupre, after one of the recitals of his first American tour, it was the usual casual introduction along with a hundred other musicians. During the following summer, while on an exploration of European belfries and organlofts, I visited the cathedral-like church of St. Ouen, in Rouen, France. A bulletin was prominently displayed at the entrance announcing that on the following Sunday there would be a

A personal picture of the charming and distinguished father and mother, and visits to their homes, to the organ-loft of St. Sulpice, and to the services at St. Ouen—with a hopeful look into the future.

special service with special music, and "M. Dupre" at the organ. In that this was my first visit to France I naturally reasoned that "M. Dupre" meant Marcel Dupre—since I knew of no other Dupre—and I resolved to return to Rouen. The change in plans involved a sacrifice which I made unhesitatingly in order to hear Marcel Dupre play in a church service. I did return, and I did not fail to receive the thrill I had hoped for.

To listen, while sitting in the beautiful nave of St. Ouen, to the bells of neighboring churches, which by some miracle are actually tuned sympathetically with one another, and lastly,



MAKING WORLD HISTORY

Dupre at the Paris Conservatory console where he played the world's biggest organ repertoire on a two-manual organ

just before the service began, to hear the great swinging bells of St. Ouen join the chorus, was a treat in itself. When the service started, with the choir and the chancel organ supplying the music, the grand-organ was strangely silent for a while. But finally, at a break in the service, the organist of the grand-organ began a pedal-point, marshalling his forces, feeling them out, as it were. And what a thrill when finally this glorious organ burst into a grand, full chord! I felt like standing up and throwing my hat into the air with a cheer!

The playing of the organist, particularly in the extemporizations, was masterly. After the service, I waited to congratulate the organist, but Marcel Dupre, strangely enough, never appeared. Finally when nearly everyone had gone, I approached a group at the foot of the organ stairs, to inquire for Monsieur Dupre. Instinctively I had addressed the central figure of the group, who was a distinguished-looking man with gray hair and beard. (I wonder why it is that in France, to a peculiar degree, the older men seem to grow more distinguished in appearance the longer they live?) The answer to my inquiry was, "I am Monsieur Dupre." Gently, I insisted that I was looking for Marcel Dupre, the organist, who had played during the service. Then he told me that he was Marcel's father, and that he was the organist of this church. All through the service I felt convinced that I was listening to the brilliant playing of the son; certainly I felt no less enthusiastic in congratulating the father.

Several years later I spent a delightful day in the Dupre home in Rouen. If I was taken aback, upon alighting at the railway station, and somewhat embarrassed to find not only Marcel awaiting me on the platform, but also both his wife and father too, this French courtesy and cordiality were even more in evidence in their home. Here I met one of the

sweetest of mothers, of girlish charm, naively affectionate, alert, and thoughtful in manner. Being both pianist and cellist, she possessed, incidentally, a genuine Amati cello. The home reflected culture coupled with activity. Both the father and the mother taught music.

There were several pianos, and in the large salon, a Cavaille-Coll organ. That afternoon, a student orchestra gathered in the salon for their regular rehearsal; and under the baton of the father, I listened to *Cortege and Litany*, with Marcel at the organ which he had grown up with.

I well recall seeing and admiring Father and Mother Dupre in 1930 in Saale Pleyel, in Paris, where Marcel had inaugurated the large organ whose tonal appointment and console represented his own design. He was given a great ovation by the crowd that filled the large concert hall. The utter simplicity and modesty of these people at such a proud moment were both remarkable and exemplary, and spoke volumes in accounting for similar qualities in their world-feted son.

Almost within the shadow of the home of Alexander Guilmant, on the Boulevard Anatole France (near the corner of Rue Alexander Guilmant—which will convey an idea of how France honors her illustrious artist-sons) in Meudon, a suburb of Paris, Marcel Dupre established his home—not far from where Rodin has moulded many of his famous works, and close to the beautiful forest of Meudon. He purchased and improved Guilmant's own organ, a three-manual Cavaille-Coll, which was already a famous instrument, and upon which Marcel had often played as a student under Guilmant. In the last few years, Dupre has enlarged and modernized this instrument, and added a modern console of his own design.

A large handsome salon, literally a small concert hall, was built in 1926 to house this organ together with the grand-piano which Marcel won as first-prize at the Conservatoire—a reminder of his pianistic powers. A feature of this salon are the ceiling brackets, of beautifully carved wood, which are antiques of considerable artistic and historic importance—having been presented by an admiring English friend. Dupre is very happy in his beautiful and sumptuous home, which was made possible, he gratefully acknowledges, through the success of his American tours.

To mention the Dupre home is to bring at once into the forefront the all-important mistress of the home: Mme. Dupre, his wife, who was Jeannette Pascauau. She was the recipient of a high university degree in France: *Agrégée de l'Université*. Mme. Dupre has won distinction in academic circles, and knows the English language perfectly. But she gave up scholarly pursuits years ago and devotes herself entirely to her husband's work. In this role she writes, translates, fills perfectly all the exacting duties of secretary and business-manager of a great artist of international renown, with pupils, publishers, concert managers, etc., manages the household, knows and loves music, copies scores and parts intelligently, and plays the organ. She is thus the invaluable helper and ideal companion of her gifted husband.

While Marcel Dupre has been blessed with a wide circle of international friendships, his lifelong devoted friendship with Widor has been of greatest importance. For many years, Dupre had made a practise of going to St. Sulpice to assist his friend and master in the Sunday morning service—after which they dined together.

Widor, in later years, invariably called upon Marcel to play the offertory, usually something of Bach chosen at random; this was played without preparation, and from memory. For a postlude, Dupre usually contributed a stirring improvisation, calling forth the full powers of this great instrument. Those of us who have witnessed Widor and Dupre in St. Sulpice, seated upon the same organ-bench, with something of the reverent relationship of father and son in the art world, combined with the spontaneous exchange of points of keen observation, wit, and humor between intimate friends, will ever

hold this a priceless memory. As a last gesture of friendship, Widor named Dupre as one of the executors of his estate.

One day I asked Dupre why he did not relinquish some of his unremunerative work, such as his post at the Conservatoire, in order to obtain more time for composition and needed rest. He replied: "But I feel it an honor and a pleasure to serve my Country." And his devotion to his work for the church would without doubt prompt a similar reply to any possible query as to substituting something more profitable, or dropping it altogether. He writes: "Saint Sulpice is always the greatest joy to me. What a glorious organ!"

Dupre is essentially progressive, with keen intelligence, ever seeking for the better in the new. He is particularly free from narrowness of view, and is instinctively above artistic or personal jealousies. He is an indefatigable worker and, I fear, takes but too little thought for those factors of health—rest and exercise—which are usually considered necessary for long life.

Were a good fairy to allow three wishes which might enable the world to profit more richly from the talents of Marcel Dupre, and his willingness to serve his fellow man, mine would be as follows:

1. To provide an English translation of his *TREATISE ON IMPROVISATION*, and a prompt publication and English translation of his projected series of textbooks covering the entire field of theory—from elementary harmony to advanced composition. It would be a great help to students to have such books all written by one competent author—instead of the different subjects being taught from books by various authors, as has seemed necessary up to the present.

2. To provide for a complete edition of the organ works of J. S. Bach by Dupre, with text in English, French, and German. This edition would be based upon the authoritative text of the Breitkopf & Haertel so-called original edition, being based exactly upon Bach's original scores without modification. To this would be added not only Dupre's expert marking of all essential fingering and pedaling, but also all the instructions and details of performance which have been handed down orally from teacher to pupil, and which Dupre has copied by hand into his own books. These details include the metronomic indications of tempo, phrasing, expression, and registration. The indications of legato and staccato (included in the phrasing) are themselves of prime importance. It will be remembered that Bach himself indicated nothing in his scores save the actual notes and the bar lines.

These 'traditional' instructions concerning the study and performance of Bach's works have been handed down through an unbroken chain of teachers extending back to the great Bach himself. In chronological order the links of this chain are as follows:

Bach (died 1750);
 Wilhelm Friedemann Bach (d. 1784), and
 Karl Philipp Emanuel Bach (d. 1788), sons;
 J. L. Krebs (d. 1780);
 J. P. Kinberger (d. 1783);
 J. C. Kittel (d. 1809);
 F. W. Berner (d. 1827);
 J. C. Rink (d. 1846);
 A. F. Hesse (d. 1863);
 Jacques Lemmens (d. 1881);
 Alex. Guilmant (d. 1911), and
 Ch. Marie Widor (d. 1937), both Lemmens pupils;
 Marcel Dupre, friend and pupil of Guilmant and Widor.

All students, barring a few virtuoso exceptions, need and need badly the expert indications of fingering, pedaling, legato, and staccato similar to those shown by Dupre in his own Chorales, together with such other vital instructions for performance as are purported to have descended from Bach himself.

A model edition of Bach, of the nature which has been



ST. SULPICE, PARIS

Not the sermons but the organists made this church famous throughout the world—first Widor, and now Dupre.

described, would be of untold value to all organists—students or artists, present or future. Personally, I happen to know that Dupre, knowing the need of such an edition, is eager to commence this monumental task. A publisher, only, is lacking.

3. To provide for Dupre the greatest possible leisure and opportunity for composition, for in this field alone can he speak enduringly to the future. The art of the interpretive artist dies with him; but that of the creative artist has not only a chance of surviving, but may actually increase should his message prove vital to succeeding generations.

Without disparaging the organ works of Cesar Franck, there are certain works by Marcel Dupre which convey to the writer far more enjoyment and inspiration than do any works of Franck. Assuredly Dupre has already won a place among the small group of the most important composers for organ of all time.

FINIS

Scoring Success with a Recital

• I went down to Miami (350 miles) and heard Marguerite Dupre play a superb piano recital, her first solo recital in U.S.A., in the home of Mana-Zucca, and heard Dupre's recital in Trinity Episcopal that evening. Some organists were pessimistic about presenting the recital because there was an important football game scheduled for the same time. But some 1200 people jammed the church to capacity, stood in the aisles and at the back, and scores were turned away. You can imagine how glad we who made the arrangements were!

I brought the Dupres to Gainesville in my car for their recital in the University of Florida, and we had nearly a thousand present, in spite of the fact that we were having the Thanksgiving holidays here at the University. Thirty or more came from other towns. One came 450 miles from Rome; six came 230 miles from Savannah; twenty-two came 150 miles from Tallahassee. It was a marvelous success in every particular. I was the sole guarantor, made all the arrangements, and am so encouraged that I intend to carry on. There is no reason why the University of Florida, with its superb organ and auditorium, should not be an organ-music center for this part of the country.—CLAUDE L. MURPHREE.

Dr. Alexander Russell, Composer, etc.

By T. SCOTT BUHRMAN

American Composers: Sketch No. 45

DR. ALEXANDER RUSSELL is an unusual mixture of many achievements. So varied have his activities been that it would be easy to say that he could be a success in whatever realm he might select. That it took him sixteen years to write one eight-page organ composition is neither a joke nor an untruth, yet there's more behind it than meets the eye.

To begin at the beginning, since this is a biographical statement of fact, George Alexander Russell was born Oct. 2, 1880, in Franklin, Tenn., and it's doubtful if his parents expected he would ever become the champion procrastinator of the organ-composition world, nor the superlatively fine artist he chose to be at the height of his own organ-playing career; nor that he would be the chairman of the committee to design and supervise the building of what then became by far the largest organ in the universe.

He completed highschool in McKinney, a small Texas town, and in 1901 graduated from the Fine Arts College of Syracuse University with the Mus.Bac. degree, winning the prize of a year's post-graduate work. He studied organ with George A. Parker and H. L. Vibbard in America, Widor in Paris. His theory teachers were William Berwald and Edgar Stillman Kelley in America; in Paris he studied fugue and orchestration with Widor. In Berlin he studied piano with Leopold Godowsky and in 1908 made his debut as concert pianist in Paris.

In 1902 he was appointed teacher of organ and piano in Syracuse University Fine Arts College, resigning in 1908 after a year's leave of absence abroad. His church positions have been:

- 1898 First Univ. Church, Syracuse;
- 1900 Dutch Reformed, Syracuse;
- 1901 Tabernacle Baptist, Utica;
- 1908 Fourth Presbyterian, Syracuse;
- 1910 Crescent Avenue Presb., Plainfield;
- 1911 Simpson Street Methodist, Brooklyn;
- 1912 Old First Presbyterian, Newark—and it will be seen

that this list includes some prominent churches in the east.

In 1917 Dr. Russell became director of music (Frick Chair of Music) at Princeton University, resigning in 1935. During his eighteen years at Princeton he gave the famous series of Frick Organ Recitals on the Aeolian organ for which he had secured the necessary funds from Mrs. Charles E. F. McCann who donated the instrument as a memorial to her father, F. W. Woolworth. The organ was designed by Dr. Russell and his collaborators in the stoplist were Dr. Charles M. Courboin and Messrs. G. Donald Harrison, Ernest M. Skinner, and Henry Willis of London. With such men furnishing ideas for an organ it is no wonder the Princeton Chapel organ has a standing in its community.

June 1, 1910, Dr. Russell was appointed concert director for the John Wanamaker Auditorium, New York, the work to which he now gives his time exclusively; he long ago retired from church work.

In 1921 Syracuse University gave him the Mus.Doc. degree. Cincinnati Conservatory followed in 1929 by conferring the honorary Doctor of Pedagogy degree. In 1931 King Albert decorated him with the Order of the Crown of Belgium.

In 1915 he married Eloise Holden. Neither of his parents were active in music. The Alexander Russell family have no children of their own so the eminent Doctor delivered lectures to other people's children, to the sum total of 200 lectures on

The career of an American organist who began as concert pianist, spent two decades as church organist, turned to organ recitals, became a university professor, turned concert manager, and then scored emphatic success also as a composer.

music at Princeton University. For a time also he was concert director at the Philadelphia Wanamaker Store, during the brilliant period when the then unprecedented organ was heard in formal evening recitals, with such other attractions as Leopold Stokowski and the Philadelphia Orchestra. Incidentally that Philadelphia organ is still heard regularly by patrons of the store in informal programs.

He is a member of the University Club of New York, Beethoven Association, Bohemians, Metropolitan Opera Guild, Dutch Treat, American Society of Composers-Authors-Publishers, etc.

As a concert artist Dr. Russell began as pianist in Paris, as already stated, and then in the 1908-9 season toured America, again as pianist. We can hardly take it nowadays as entirely strange that the peculiar finish evidenced by such organists as Farnam—and Dr. Russell was a player of that type—always came from organists who had, like Drs. Farnam and Russell, studied piano seriously enough to give piano recitals; the only thing strange about it is that more organists do not take the hint, give up the organ for three years, and become expert pianists: after such a course we would all find more to enjoy in organ recitals.

Dr. Russell's greatest prominence in recent decades came not from his own organ recitals in Princeton and occasionally New York, but from his management of other organists, imported and sent across our country on regularly-scheduled tours. Dr. Russell began the notable business of bringing organists to America for tours. Very early was formed the association of Dr. Russell and Mr. Bernard R. LaBerge in this strenuous and sometimes hazardous business, and by grace of their activities some of the most famous organists of Europe have been heard in America. Among them have been Bossi, Dupre, Germani, Hollins, Karg-Elert, Ramin, Vierne—and which of them were brought over by Dr. Russell himself, and which by Mr. LaBerge or the LaBerge-Russell combine we do not know; the important fact is that Dr. Russell was the instigator of the business and it was he who gave American organists ultimately the privilege of hearing organists from Europe whose names they had long known.

Six of these seven organists were known chiefly as composers and some of them made a poor showing as concert organists—but who is the American organist who heard Vierne in recital and is not today proud of it? It matters not that Vierne, for example, had nothing new to show the American concert organist; the satisfaction of having heard this world-renowned composer play is quite great enough to compensate for any inequalities. One on the list is a composer and concert artist, another is only a concert artist.

Having talked about everything else we now talk about the thing this sketch originated with—Dr. Russell's organ compositions.

Published organ works:

St. Lawrence Sketches:

1. The Citadel at Quebec, J. Fischer & Bro., 1937, \$1.00
2. The Bells of St. Anne de Beaupre, J. F. & B., 1921, \$1.00
3. Song of the Basket Weaver, J. F. & B., 1921, 75¢
4. Up the Saguenay, J. F. & B., 1923, \$1.00

And that's that, so far as organ compositions go, but there are also songs and pieces for chorus, church and secular. Before the Citadel was turned over to the publishers to complete the four Sketches, the thing was written five times; each of the four previous manuscripts having proved unsatisfactory to the Composer, was destroyed. The fifth

largest organ in the world—for those interested in statistics. It is controlled from a six-manual console of the usual five-octave compass. A postcard of the console, issued for public distribution, says there are 451 stops and 30,000 pipes. Anyone interested in hearing the organ can obtain a few recent Victor recordings of the playing of Dr. Courboin.



DR. RUSSELL'S MOST DISTINGUISHED GROUP

A group under Dr. Russell's management a dozen years ago. Left to right: Enrico Bossi, composer and organist; Nadia Boulanger, theory teacher and organist; Dr. Charles M. Courboin; Marcel Dupre.

version finally proved satisfactory and sixteen years after the publication of the first two numbers of the set of Sketches, the number scheduled to head the set was issued.

Everybody in the east knows something about the Wanamaker organs, in the Philadelphia and New York stores; since most of us know things about these organs that aren't true at all, the following statements about the organs are taken from various sources, including the letters of Dr. Russell, general music director for the Wanamaker stores.

There was built by the Murray M. Harris Organ Co. a 5-139 organ for the St. Louis Exposition in 1904. It was designed by George Ashdown Audsley and built under the supervision of W. B. Fleming; Dr. Audsley said it had 10,059 pipes. It was intended to be permanently housed in Convention Hall, Kansas City, Mo., but instead was put in storage after the exposition. After a period of storage, at the suggestion of Mr. George Till, John Wanamaker bought the organ, and rebuilt it in the Philadelphia Wanamaker Store, the work done by Mr. Till and W. B. Fleming. It was enlarged and given a new console c. 1914, and in 1920 there was a gala concert with Stokowski and the Philadelphia Orchestra, with Dr. Charles M. Courboin, organist, chosen at Dr. Russell's suggestion. In 1921, after the building of the present organ for the New York store, Mr. Wanamaker appointed Dr. Russell chairman of a committee to design and build a six-manual console for the Philadelphia store, enlarging the organ proportionately. The other members of the committee were Dr. Courboin, Marcel Dupre, Mr. Fleming, Mr. Haddock (supervising engineer of all Wanamaker construction), and Mr. Till. Dr. Courboin resigned in 1929 and the great instrument was completed solely under the supervision of Mr. Till.

Just what the organ contains is not given to the public to know, for one reason or another, but it certainly is next to the

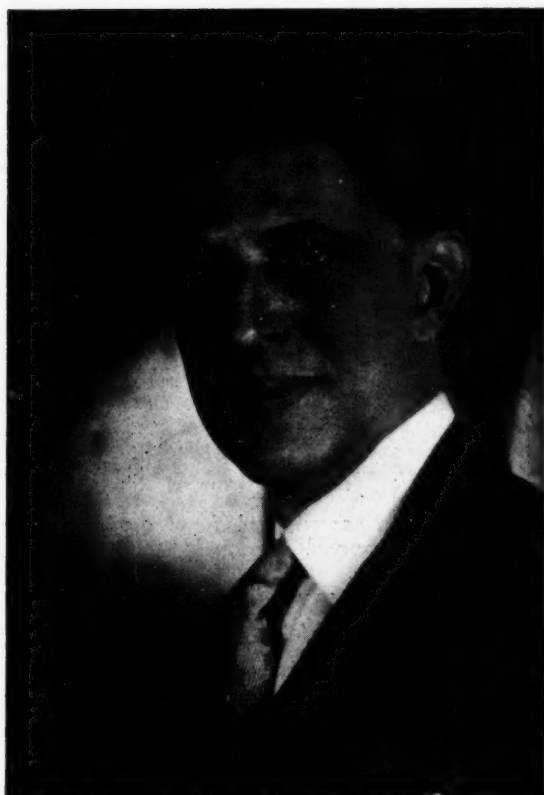
THE ORGAN COMPOSITIONS

Any organist who can play each of the four St. Lawrence Sketches and make an audience hold their breath is an artist; any organist who can't do it is not an artist at heart, no matter how fine a technician he may be. With only four compositions available, the composer who can impress his name on current recital programs so that it sticks, is scoring a record. Dr. Russell's compositions were used in the programs of T.A.O.'s December issue, also in the November, also in the October—and we went no further back in the checking.

The Citadel at Quebec, 8 pages, moderately easy, a tone-picture, as indeed each *Sketch* is. This one is a Citadel. It must have elements of granite hardness about it; it must have brilliance; it may also have something of the picturesque, something of an age-old flavor. And the piece has all these. It ought to have a program-note supplied by the Composer and it has a good one.

It opens ff with a splendid five-note theme that is a real theme, handled somewhat in the same way Beethoven and Tchaikowsky handled such themes; that is, the effort is not to start out on a highway and go sailing straight ahead, but rather to start out on a discourse and discuss it from many viewpoints. For contrast, on page two we have bell music—putting it up to the individual performer to do whatever his artistic fancy and organ resources permit. Then a bit later a section played softly on strings, Vox, etc., but even here the same fine texture of writing prevails; it's not merely a tune bolstered up on soothing harmonies; it has thematic treatment—the kind of writing that makes a composition live.

When the opening theme returns it comes in a new dress, is not merely a repetition of what has already been said, gives something new for an artist to work over. It seems to ap-



Alexander Russell, Mus.Doc.

proach its ending pp on the seventh page, but instead it opens the final page fff and reaches its climax in the brilliant kind of full-organ most organists and audiences find thrilling.

As practise material in the art of organ playing and the technic of registration, *The Citadel* can't be improved upon. Everywhere the score indicates carefully the registrational treatment, picking out the motives and themes and, best of all, so writing the music that these themes and snatches of themes can be brought out in the tonal mass. It would be a splendid thing to read Mr. Jordan's January article on continuity and think about it while preparing *The Citadel*.

•
Up the Saguenay, 10 pages, moderately easy. Again a good program-note, and again a fine thematic structure that gives vitality to the music and takes it entirely out of the sing-song class. The rich harmonic feeling of vibrant, live organ tone pervades the whole thing, and when it comes to the smooth-flowing theme it's indicated for Oboe, Vox, and 'vibrato strings,' played in the left hand against an undulating right-hand part. And again it's not a tune turned ultra-simple; it's the kind of a tuneful theme our greatest composers, Franck for example, injected into their music to make it music. Continuity here too plays a most important part; the piece ought to be planned away from the console, and then played according to plan. The dynamic range runs from ppp to fff, not because a composer thought it would be a good idea but because the music itself demanded it.

This again is one of the best bits of modern organ literature. It says something; has a message of great beauty to convey. The only reason such music is not played even more frequently here than this already happens to be is that it takes artistic perception to play it with continuity, and without continuity it no longer says anything eloquently but becomes merely a jumble of words. Dr. Russell in these *Sketches* is in reality the benefactor of the organ-recital world. It's just

too bad he's an American, for Americans can't write music as fine as this is.

•
Bells of St. Anne de Beaupre, 7 pages, moderately easy. The introductory page uses the Chimes and sets the scene. Again a good program-note is supplied. Again also the organ is used as an organ—and there is no other instrument like it, even though the orchestra can faintly imitate what the organ can do here. The cause of the American composer has its reason for being, right here. If American concert organists had been fostering American composition of this type, it is impossible to guess the extent of gripping organ literature that would be ours to play to American audiences on American organs today. Music like that can't be written on hard, baroque, tracker-action organs, in frigid churches; true, Karg-Elert tried it, and his measure of success was directly due to his immeasurable imagination. Imagination, tonal imagery; these, plus true craftsmanship, produced these *St. Laurence Sketches*, all of them.

On the second page begins a rather long passage of true lyric charm—the right hand plays the melody and its own harmonic support, on Vox and strings, while the left hand plays an arpeggio on the Harp. Sing-song monotony is avoided by making the melody move on instead of stand there and repeat itself. Franck did that to his melodies, and made them live.

As we approach the end the music grows in volume and the organ in sturdiness, till finally the bell-motive and the lyric theme unite, with a two-part optional pedal part supporting the theme grandly. And then the mood dies away in a pianissimo, Vox and strings; then Chimes; then a pianissimo echo chord. This is a real music anyone can understand and everyone enjoy. But once again, continuity is the watchword.

•
Song of the Basket-Weaver, 5 pages, easy. Here we have form telling a composer what to do, and he does it well. A formal little piece of music, but it is music. An introduction, then the melody; the introduction again, a variant of the melody, and the introduction as a coda. It's the age-old pattern, and the Composer obeys; but while the pattern isn't looking he puts one over on it by stepping out on a little originality of his own. The introduction is interesting, the melody fine. Here's a piece for Miss Soosie to start her campaign on; when her audience gets this piece absorbed, then follow back through the four *Sketches* in reverse order. Dr. Russell must have written this one first, followed with *Bells*, then *Saguenay*, and finally *Citadel*. Putting them together again into a suite, we'd play them in that order, irrespective of the order given on *The Citadel* title-page. This order illustrates not only a composer's musical growth but also the growth of an audience's musical development, from simple to complex. *Basket Weaver* is founded on a simple melody, but a beautiful one; yet the treatment is neither commonplace nor monotonous. If, as we suspect, these four pieces show a composer's development of technic and imagination, they speak all too eloquently of what the organ world has lost because of its longing looks at France. Try to find in France, Germany, England or any other foreign country a set of four pieces, one composer's full output, the equal of this set.

And so we give you Dr. Alexander Russell, an American organist who played the organ with superlative finish when organ-playing was his career; who successfully started the most difficult business in the music world—sending recital organists across the country on tour—and made a go of it when that was his aim; and who has written a set of four perfect gems, even though he took sixteen years to write the last one. These four *Sketches* belong in the repertoire of every organist wherever a love of music prevails.—T.S.B.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Mixtures & Magazines

MIXTURES are again headed for the discard. Not because mixtures must of necessity be annoying to sensitive ears but because the recent championship of correct mixtures has fooled a lot of us into using mixtures even when they are as hopelessly bad in 1938 as they were in 1928 or 1918. Any mixture that allows a top 2' or 1' tone to stick out so prominently in the resulting ensemble that the hearer is conscious of it is a thoroughly inartistic mixture and the only thing to do with it is to let it alone; if necessary, cut the connection to the stop so it can't come on.

Mr. Michelsen in the present columns condemns a recital because the mixtures dominated the foundation. It may have been the organ's fault but I doubt it. I believe it was just another example of poor selection on the organist's part. At the same time Mr. Michelsen was writing his comments many of us heard over the air a recital that had the same defects; a squeaky upper-partial stuck out like a sore thumb. It doesn't matter who does that sort of playing, it is bad. I happen to know that in Mr. Michelsen's case the fault was not the builder's but the organist's; the builder was told, just as many of us are, that we can either do thus and so or go to blazes, and in the present economic set-up we all prefer to do thus and so instead of going to blazes. Anyway nobody of my acquaintance has ever yet heard that particular builder mention the organ; it is as distasteful to him as to the discriminating listener.

Mixtures happen to be the vital spot of organ design. In order to properly understand what a modern American mixture is, we must discard everything we ever knew about mixtures, discard the memory of every mixture of the former age we ever heard. And that's more than most of us can do.

Perhaps the only fair test would be that if we can add the mixture to any mezzoforte combination without being conscious of any 2' or 1' squeaky notes at the top of our playing, the mixture is safe; if we hear the top notes the mixture is poison.

—t.s.b.—

Entering its twenty-first year, T.A.O. feels a bit like issuing a man-sized ultimatum to the procrastinators. Suppose we be as brief about it as possible:

1. Hereafter the main articles and photos for any issue will be irrevocably selected prior to the first of the month preceding date of issue.

2. The specialty columns—advance-programs, events-forecast, and important facts about new organ contracts, activities of recitalists and teachers, and similar matters subject to the time element will close on the morning of the fifteenth of each month that has thirty-one days, and proportionately earlier for shorter months.

3. Last-minute developments of importance to the readers of T.A.O. will be reported when and as convenient up to the day when the final page of text is planned for make-up.

4. Those who delay a week, two weeks, even three weeks—as has often enough happened—will find their items landing in the waste-basket instead of the printed column; the magazine can no longer penalize itself and all its readers for the personal benefit of a few.

5. And items that have no benefit for the readers at large, or do not add something important to the current history of the organ world, will be more and more rejected in direct proportion to the stamina of the editorial backbone and heaven help us.

There is too much work to be done in the organ world; we can afford no time for gossip, none for flattery. The aim is service. T.A.O. must serve the organ world. We are not at all interested in being the first to report that Dr. Pedalthumper played a Bach choraleprelude for his evening offertory. We definitely are interested in furnishing the best report of anything that has value.

Referring back to the pages of 1937, such articles as those by Senator Richards on Dr. Boner's tone-analysis charts, by Mr. Einecke on the routine of his music, and the staff-prepared presentation of what may eventually prove to be the largest church organ in the world—these things take a lot of time, much more time than the uninitiated can realize. T.A.O. prides itself in the publication of such materials. We want readers who look through the magazine to see what they can find of professional or technical value to them in their own work, not to see if their names are mentioned somewhere. And the only way to satisfy that type of reader is to mind our own business diligently and do the thing twenty years of experience have shown us should be done, in the way we know it should be done.

And that, as we live and breathe, is what we hope to do more and more as time goes on.—T.S.B.

Acknowledged with Profound Thanks

• Mr. F. Percyval Lewis, Winchester, Mass., donates to the Audsley Memorial Library copies of Vol. 1, Nos. 1, 2, 5, 8, and 9, of *The Organ*, published in 1892 by Everett E. Truette, Boston. Thus these interesting publications find a safe place for permanent preservation and the Audsley Library is enriched by the addition of some highly interesting early American organ-building history.

Still missing are copies of the other seven issues of Vol. 1, though the Library already has Vol. 2 complete; the publication was discontinued at the end of Vol. 2. Can any reader supply these missing Vol. 1 copies?

Recordings of the "St. Matthew"

• Answering a reader's question, Bach's "St. Matthew" was recorded about five years ago by Victor as sung by Dr. David McK. Williams' choir of St. Bartholomew's, New York; an unexpected turn of events is that the recordings have had sales in Japan. Last year the Boston Symphony, Harvard Glee Club, and a woman's chorus performed the work and again Victor made recordings which are due for release early in 1938.

Who First Played Complete Bach?

• If any reader can answer the question he will confer a favor on T.A.O. and its readers. For that matter T.A.O. would like exact records on every complete-Bach performance to date, from the first (if there was one prior to Mr. Dupre's in 1920) to the present one by E. Power Biggs at Harvard.

Continuity & Vitality

By FRANK B. JORDAN

Playing the Organ: Article 10

• MUCH organ-playing of the

present day evidences a basic need for improvement in continuity—continuity in the phrase, section, and composition as a whole. Many organists play sections of a composition in an admirable fashion; they are able to register sections attractively. They are even able to play the entire composition in a fairly satisfactory manner. Yet there is something lacking in their interpretations. Some people say it lacks rhythm. Others say it lacks thought. For our present discussion, let us assume that it lacks continuity.

The need for serious mental consideration of a composition before taking it to the console was discussed in my article on pre-console practise. This may be considered superfluous, but I think not. Continuity is most successfully acquired by mentally studying a composition away from the organ.

The reasons are obvious.

Too much of our music is thought to be sentimental. Let me emphasize that music must contain sentiment or emotion; however, too many organists forget that good playing requires expert analytical thought.

Our best organists are the ones who give considerable thought to their playing, give thought to the preparation of their numbers. They employ the same type of thought that one finds in psychological or scientific laboratories. They do not just practise and take the rendition that happens to come into their fingers. Their work is done in a scholarly manner. They do a piece of preparatory work that we might call truly scientific. We are sometimes criticized for bringing the word scientific into organ playing, but when we listen to organ-playing around the country we are confronted with performances which should be better played and better planned; in fact, the planning should be more scientific.

We are past the day of haphazard organ-playing. Let me retract this statement. I wish it were true. Our better organists are past it now, but some who have been considered among the better players are falling back in the march of progress. It takes mental work to play the organ. Recently, an organist with almost a national reputation said to me, "You know, I could play an organ well if I would practise." I thought, "Well, why don't you practise?" Later, it was my misfortune to hear him play. The man lives under a false musical name. His playing had no sensible basis of interpretation.

Too many organists feel that they cannot advance unless they are studying under a fine teacher. I am told that Lynnwood Farnam had less than four years of supervised instruction. Let us not be surprised at that. He had had many more than four years of scientific study. He was his own teacher much of the time.

It is easy for us, in organ playing, to forget that the expert interpretations are not chance happenings. The current tour by Mr. Marcel Dupre and the tours of a few of our great American organists prove that when organ-playing is presented as a fine art, there is something to hear, and audiences will pay to hear it.

But who wants to hear organ-playing? Organ-playing means nothing in itself. Piano-playing—you can buy it by the yard. Organ music, piano music, and singing are very ordinary things; but fine art is not. When 'cello playing becomes a fine art, we all want to listen to it. It is the same with the other musical mediums. Organ-playing must not be just organ-playing. It must be a fine art. It must be music.

Organ-playing is more often devalitized than any other musical medium. A few days ago, I was talking to a well-known vocal coach about some of the ideas used in vocal guidance. I am wondering if it might not be well for every

organist to study a few seasons under a fine vocal coach, an expert violinist, or an artistic pianist. I also believe it would help a singer to study under a fine organist, etc. What could be gained in such a situation? We need the criticism of musicians, not of organists.

Let us return specifically to the matter of continuity, so often forgotten in organ-playing. This past summer I had the opportunity of attending several church services as a visitor and was surprised that the most notable musical fault in every service was the lack of continuity in the organ music. Later I attended a service at a state convention in a prominent church. A wellknown organist was on hand to play the prelude, offertory, and postlude. Fifteen hundred people were in the audience, but do you think they would give him any attention? No. The organist played splendidly but these people had evidently come from churches all over the state where they had been accustomed to talking through the prelude, offertory, and postlude. We must play organ music that will command attention. Truly, I believe that continuity should be one of the important considerations in the mind of every organist.

Let us consider a definite case—the B-minor Chorale of Franck. This number, undoubtedly one of the greatest in organ literature, is a composition of marked beauty, if correctly played; if improperly played it has no value whatsoever. Even the average organist can master the notes. The thing that is difficult in Franck is the interpretation; but within the larger sphere of interpretation there is a vital need for continuity.

The average player fails to bind one phrase artistically to the next. One section is interpreted so that too often there seems to be little coherence between it and the next section. Registration often tears up the complete continuity of the composition. But when a great artist plays the Chorale one central thought is carried throughout the composition; there is an onrushing feeling of spontaneity which is discernible at all times. When this is lacking, one is not hearing Franck; one is hearing only notes.

In the realm of continuity we must also consider the lack of vitality. Quite often we hear organ-playing which is so lacking in vitality that it is impossible for it to possess continuity. One of my students was assigned the Scherzo from the fourth 'symphony' by Widor. Her entire playing was flawless from the standpoint of notes, yet there was no definiteness of style. The finger action was poor. The hand was incorrectly placed. No wonder this student, who came to me this fall, said she did not like the Scherzo. It is most attractive when played in correct style and is usually a favorite with college students. It is only the person playing without vitality who dislikes it; at least such has been my experience. I asked this girl to study the Scherzo in the following manner: First, to be certain she was physically and mentally rested before practising. Second, to sing the Scherzo theme even though she could not sing it in full tempo. Third, to put energy and vitality into her playing; I was careful to explain that I did not mean just pounding the keys. The next week she came back, thrilled with the Scherzo.

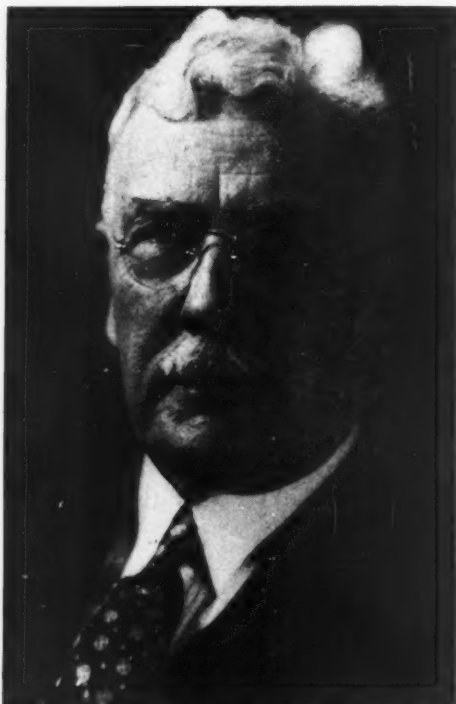
It was the instilling of vitality which caused her interpretation to possess also continuity. The week before, measures had sagged, the piece lacked brilliance. Vitality, in many cases, makes or breaks the playing of a composition. To play the organ skilfully we must develop personality and increase personal vitality. There is no more masculine art than music. The most heroic expressions of mankind are interpreted through music, but they cannot be interpreted by persons lacking vitality.

Take, for instance, the greatest artists you have heard. Those people were able to play through the instrument, and make it simply a medium, whether it was an organ, a piano, or a violin. You hear a certain personal vitalized interpretation in their music. The person who plays well, enjoys his

own playing and is thrilled by it; there must be vital enthusiasm in any art.

The musician should never compete with mechanisms that can be invented by man. We do not want machines. We want enthusiasm, vitality, rhythm, and interest. Each phrase must be lived by the player; each measure, each phrase, each section, must fit perfectly to its neighbor in a finely-sensed adjustment. When all this is done, we may be certain that our playing evidences artistic continuity.

(To be continued)



DR. JOHN M'E. WARD

whose 50th anniversary of appointment to St. Mark's Lutheran, Philadelphia, is being celebrated on New Year's Day.

Dr. John M'E. Ward's First Half-Century

• On Jan. 1 the world not only celebrates the beginning of another year but this time it celebrates a half-century of organistic activities in St. Mark's Lutheran, Philadelphia, Pa. Dr. Ward began his duties there on Jan. 1, 1888, and the organ profession of Philadelphia, at the present writing, is planning a fitting celebration for one of its most popular members. Dr. Ward, a practising physician, studied ten years with his father, organist and tenor, and then with Samuel P. Warren and Henry Gordon Thunder, senior. His Doctor of Medicine degree was earned in Philadelphia in 1891. Before going to St. Mark's Lutheran he spent ten years as organist of Christ Episcopal. The organ in his church is a 4-66 Hall installed in 1923.

Another Choirmaster Gets New Organ

• Edith E. Sackett, another organist who has been prominent in the ranks of the moderns who realize the importance of choir-work, is now playing a new 3-31 Moller. Writes Miss Sackett: "The church was renovated last summer, a new chancel built, and the organ rebuilt and enlarged. When I came to Christ Lutheran (Baltimore) a year ago, I found a 2m tracker organ, very antique—30 years old, to be exact. To get in one year practically a new organ was a surprise; and it is a lovely instrument. We broadcast two Sundays a month. The church celebrated its golden jubilee the first two weeks in December." Miss Sackett's specialty is chil-

dren's choir work, but specializing in choral music in the services did not mean less attention to the organ, but more—also a larger organ.

Are we Going too Far?

By B. FRANK MICHELSEN

Protesting against organists' interfering in organ design

SOUNDS like the devil's inferno!" exclaimed an organist to me as we were bombarded by a burst of sounds during the playing of the climactic number of an organ recital by an accomplished technician upon an instrument that was supposed to be the last word in clarified ensemble.

"War Admiral wins!" I exclaimed in reply.

After peace had been restored by the ending of the recital, and despite the fact that our ears were still ringing, we heard someone explain that it was not the fault of the organ-builder but rather the insistence of the organist upon too many mixtures—that a fetish had been made of clarification in this comparatively new instrument. Be that as it may, one thing was clear: there was more din than anything else every time a forte or stronger combination was used. Bluster, rather than clarity, prevailed in the build-ups.

Now such an instrument, redundant with mixtures and apparently lacking adequate ground-tone, can only retard a real Renaissance of the organ—that is, if Renaissance means an instrument with an ensemble that has breadth and depth as well as height. To this end there is vital need for more rather than less 8' ranks. Such stops are especially needed in the Swell and Choir Organs. Then, and then only, will the minister of music have the proper facilities to enable him to produce an artistic blend of tone-colors to assist the congregation to "worship the Lord in the beauty of holiness."

I took an art course years ago, and one of the assignments was painting a marine scene in just three shades—black, white, and gray; then doing the same scene in five shades, running from black through three tones of gray to white. When I had finished the two pictures, my young son, then but four years old, pointing to the second scene with its additional highlights, said, "I like that one best, Daddy."

So, too, will the veriest tyro in music exclaim in his heart whenever he hears a beautiful blend of tone-colors issuing forth from an organ with a comprehensive gradation of ground-tone, supplemented, not supplanted, by a rational number of other tone-colors to complete the ensemble. For "we must needs love the beautiful" when we hear it just as spontaneously as when we see it.

The sacrifice of too much ground-tone, and the substitution of too many compound stops for it, as seemed to be the case in this organ, is a step in the wrong direction. The instinctive reactions which caused the two exclamations, together with subsequent comments of other organists who were in attendance that day, is proof of this. We expected to be lifted up by the capable playing of the accomplished musician at the console, but the cacophony which greeted our ears every time there was a build-up in the various selections prevented the realization of our objective. This, of course, was due to the use of a redundancy of compound stops which simply overpowered the inadequate ground-tone.

In designing this particular instrument it would almost seem that sight had been lost of the fact that an 8' open pipe generates a series of harmonics which really give us a subdued mixture along with the fundamental. Even stopped-pipes give several overtones common to those found in the mixtures. It is well known that a pure fundamental tone without its accompanying overtones would be utterly lacking in warmth, in timbre. Discretion is needed in designing an organ, lest there be an overplus of artificially-generated harmonics capable

of drowning out the rich, warm fundamental tones, and thus nullifying the work of even the most skilled voicer.

The true function of the mixture, as I see it, is to brighten the bass section, ease off the middle, and take the edge off the upper range of the fundamental ground-tone. But it should do no more. My non-technical explanation to a member of my parish, who wanted to know the function of our mixture, was that when a woman, dressed in pink and white, donned a hat with a similar color-combination, she but completed a harmonious ensemble; so too our mixture was needed to complete the ensemble of our organ. Moreover, just as a limited wardrobe calls for fewer hats, so also does a limited amount of groundtone in a given instrument call for fewer compound stops.

One of the fruits of the Reformation was the development of congregational singing. There was not much choral music in the church prior to that era. Hence, small organs, which the mechanical limitations of the times necessitated, were adequate for the demands made upon them. However, all this was changed with the advent of the Lutheran chorale. More support was then needed for the congregation who, for the first time, were allowed to take a vocal part in the services. Such support was not forthcoming from the small organs then available.

"The natural remedy," says one authority, "would have been to augment the foundation or sustaining tone of the organ. But, unhappily, the adoption of this policy was not possible. Any perceptible addition of large-scaled foundation-work was rendered impossible, owing to the increase in size of the pallets, and hence in the weight of the touch necessitated thereby. In this exigency it was empirically discovered that the addition of a very few ranks of mixture-work was sufficient to cause the organ to overpower large bodies of singers. This result is due, of course, to the acuteness of pitch of the mixture work, for, as Dr. Hopkins has pointed out, the largest Pedal Diapason will not drown the most delicate boy's voice, although one mixture stop may do so."

It is quite obvious that the organ of Luther's time, or even Bach's, was not the Alpha and Omega of organ-building. It is just as obvious that organs similar to those which the then mechanical limitations decreed should not be the ultimate goal of modern organ-builders. The pessimistic attitude of some of the latter, as exemplified by their attempt to give us the so-called classic organ of medieval days, reminds me of the prophet who sat under a juniper tree centuries ago and expressed the wish that he might be killed; "It is enough; now, O Lord, take away my life; for I am not better than my fathers."

Such pessimists apparently would have us kill off the grand work of America's most distinguished workers in rich warm tone and return once more to the inadequate instrument of Bach and Luther. Back to the days when mere mechanical limitations halted the "true course of tonal development" and reared in its stead "a vast superstructure on a very slender foundation."

As well throw away our Steinways and return to the clavichord so that we might interpret Beethoven the better. Anyone who thus argued would be standing on as firm ground as those who would take us back to the so-called classic organ which had to be as it was because it could be no better.

If Bach is muddy on our modern organs, how about Beethoven on our modern grands? The latter undoubtedly filled up chords in a manner he surely never would have done if he had had a full-toned Steinway at his command. Indeed, one of my teachers at the Faelten School in Boston once told me that there would come a day when some editor would have the courage to thin out some of this composer's fulsome chords.

I am inclined to believe that this is just what Beethoven would suggest if he could come back to earth and hear his superlative creations played upon a modern grand-piano. I

also believe that the great Bach, if he could lay aside his halo and harp (if this spells heaven, which I very much doubt) and come back to this wordly life, would hail with joy the American masterpieces of yesterday. I am also of the opinion that, in the interest of clarity, he would suggest that all 16' stops be so arranged that the 16' couplers would not affect them, and all 4' and smaller ranks be kept off the 4' couplers,* rather than supplanting much-needed groundtone with an overplus of mixture-work. This, of course, for instruments yet to be built. For those already constructed without this arrangement, he would probably suggest that the 16' couplers be kept off whenever any of his works which call for a grand build-up are played.

*NOTE: Since the most frequent artistic use of both the 16' and the 4' couplers in modern organ-building must more and more be for the easy creation of momentary solo tone-colors, it would be a severe handicap if these otherwise useful couplers couldn't be made to operate on all the stops of their divisions. The best answer would seem to be, as is fortunately already being exemplified in modern organ-building, to so plan an organ that its grand full-organ brilliance can be attained without the use of any other than the normal 8' unison couplers.—T.S.B.

Wicks Organ in Niehaus Residence

• Another in our series of residence and studio organs privately owned by organists for greater comfort, convenience, and efficiency in practise—and enhanced prestige professionally—is the Wicks miniature in the residence of Harry J. W. Niehaus, St. Louis. As our Frontispiece shows, the console with an ornamental case is located along the left wall, but the organ is located in the basement and the tone-opening comes up through the floor and through the grille-work along the right wall, at the organist's back. Thus the owner has the advantage of detached console, and the music comes to him much more faithfully than if the pipework were built into the case directly in front of and so close to the player.

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instrument. The stoplist of Mr. Niehaus' organ is unified from a flute, string, and Aeoline, and an installation of this kind costs an organist much less than would commonly be supposed; considering the many technical and professional advantages of owning his own organ, an organist finds such an instrument pays very large dividends.

PEDAL		SWELL	
16	Flute	16	Flute
8	Flute		String tc
	String	8	Flute
	Aeoline		String
4	Flute		Aeoline
GREAT			
16	Flute	4	Flute
	String tc		String
8	Flute	2 2/3	Flute
	String	2	Flute
	Aeoline		(Synthetic Quintadena 8')
4	Flute		(Synthetic Oboe 8')
	String		Tremulant
2 2/3	Flute		
2	Flute		

Buxtehude's "Rejoice Beloved Christians"

• By courtesy of the H. W. Gray Co. we reproduce the following comments by Anna Withers, organist for the presentation Nov. 7 in the Home Moravian Church, Winston-Salem, N. C., of a festival vesper which included besides the cantata three organ pieces by Buxtehude: Passacaglia Dm, From God I ne'er Will Turn Me, and Prelude-Fugue-Chaconne. The cantata, edited by Dr. and Mrs. Clarence Dickinson and published by the H. W. Gray Co., is already in its second printing. Quoting Miss Withers:

"Buxtehude became organist of the Marienkirche or Church of St. Mary, in Lubeck, in 1668, one of the best positions in Germany at that time. There he had a good organ and won a great deal of admiration for his playing. Although he did not originate the custom, he increased the importance of the abendmusik and made it famous throughout Germany. This 'evening music' was held between Martinmas (Nov. 11) and Christmas, from 4:00 to 5:00, after the afternoon service. The program consisted of one or two cantatas with orchestral accompaniment, and organ numbers.

"The cantata, 'Rejoice Beloved Christians,' was probably given at the abendmusik of the second Sunday in Advent. The theme is the second coming of Christ to the judgment and there is a vein of pomp and mysticism running throughout the cantata. Though the prevailing mood is one of rejoicing, Buxtehude has used for the chorale the hymntune 'Let us now put off this body,' thus deepening the feeling and carrying the rejoicing beyond the grave."

As to its presentation in Winston-Salem, Miss Withers writes:

"Immediately after the clock struck the hour, a part of the church band played the chorale in the attic above the auditorium. B. J. Pfohl arranged the fanfare for three trumpets and organ; we did not use the strings on this. In order to be sure the congregation would follow the chorale tune in the last chorus I placed a trumpet on the tune an octave below the soprano. The last two amens also had trumpets. For this performance we had 400 people—a good congregation here for such an occasion. There are now 400 more admirers of Buxtehude in the world! We have even had requests for a repetition of this abendmusik."

The Electronome

• One of the newest and most useful applications of electricity to the service of the musician is an electric metronome to which the trade-name Electronome has been appropriately given. It plugs into any 110-volt 60-cycle a.c. circuit, is put

into operation by a switch in the back, and any speed from 40 to 208 is available merely by setting the pointer—which can be done without stopping the instrument. Another attractive feature is its miniature size—5" wide, 4" high, 3 3/8"



deep. The case is polished black plastic, with rounded edges and corners, and a base of soft material that will prevent marring the finish of the piano or console. Unlike the metronome, it needs no winding, and operates with exactness even if not setting level. It gives "a pleasing, easily audible beat." And the price is probably only ten dollars delivered. Order through your favorite music-dealer, of course.

Migrating Choirs Hold Festival

• During one of the summer sessions of the Westminster Choir School several organists conceived the plan of holding a joint festival with their respective choirs, two choirs in Lancaster, Pa., directed by Donald Nixdorf and Dr. Harry A. Sykes, and two in Worcester, Mass., directed by Mr. and Mrs. A. Leslie Jacobs. "Last summer it was definitely decided that the Worcester choirs were to go to Lancaster in the late fall, and the Lancaster choirs go to Worcester in the late spring, the same program to be used by the combined choirs in each city.

"Accordingly, 60 of our two senior choir groups who could get away from work left Worcester the evening of Nov. 13, arriving in Lancaster the next noon. From that time on they were royally entertained in traditional Pennsylvania manner. The afternoon of the 15th was the big time when the combined choruses of 390 adults and children faced an audience of nearly 5000; many people were turned away because the place was already filled to overflowing."

The visiting directors, Mr. and Mrs. Jacobs, did the conducting while the two Lancaster organists accompanied. No doubt the same plan will be followed in Worcester next spring, the Lancaster organists conducting, the Worcester organists accompanying. The program:

Carl F. Mueller, God is in His holy temple

Arensky, We praise Thee

O Praise the Lord of Heaven

ar. Clokey, God is great

Bach, O Saviour Sweet (juniors)

Brahms, Grant unto me the joy

Palestrina, O Holy Father

Handl, Alleluia we sing with joy

Franck, O Lord Most Holy

Rachmaninoff, Glory be to God

ar. Boughton, Holly and Ivy

Fischer, Song of Mary

Robertson, All in the April evening

Noble, Go to dark Gethsemane

Kastalsky, Hail holy Light

Robertson, Nightfall in Skye

Dickinson, Great and Glorious is the Name

The congregation sang one hymn of four stanzas with choir descants on two. An offering was taken to defray the rather heavy expenses.

Making Money on Recitals

• "We presented Dupre here When we booked him, many felt we could not pay the fee because we would not have a full house You will be interested to know that we had what was called the most illustrious audience ever assembled here, that we closed the ticket-sale (including standing-room) 48 hours before the concert, and that after paying all expenses we still scored a profit. Organ recitals can be sold at a profit, but they have to be publicized and it certainly takes lots of work More than fifty cities were

represented in the audience; one person came a distance of about three hundred miles."

New Organ Brings More Pupils

• "Wilson College's new Moller organ is stirring interest in organ lessons, so that my list of subscriptions is longer than last year," writes Isabel Dungan Ferris, of Wilson College, Chambersburg, Pa. Miss Ferris' pupils are all T.A.O. subscribers (enjoying the half-rate open to anyone studying music with a teacher); the new Moller is scheduled for dedication as noted in the Events-Forecast column.

Two Four-Manuals

• Chance brings two 4ms this month that compare closely in some dimensions but remotely in others:

V-44. R-50. S-62. B-11. P-3366.

V-44. R-51. S-88. B-37. P-3349.

Which is the larger organ, the one with the greater number of stops, or the one with the greater number of pipes? Both have the same number of voices; both have an antiphonal division, though Shorewood puts the antiphonal in the chancel and the main divisions in the gallery, while Harrisburg reverses the process.

Both organs also have four Pedal voices, and four Pedal ranks. Both have a 32'.

One has 36 couplers and 38 com-bons; the other 41 couplers, 43 com-bons—five more of each.

One has 13 ranks of 2' or higher pitch, none of them borrowed; the other has 16 ranks, three of them

borrowed, which again gives each exactly 13 ranks of non-borrowed upper-work.

Each has the Great enclosed for flexibility and expressive uses.

Well, which organ is the larger? Can you do more with 3366 pipes controlled by only 62 stops? or more with fewer pipes controlled by more stops? Help yourself to the argument, but remember that in each case the builder was not building an organ for himself but for the organists back of the respective stoplists.—T.S.B.

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PEDAL: V-4. R-4. S-21.

32 Bourdon 7w

16 *DIAPASON 44

Diapason (G)

Dulciana (C)

*BOURDON 44

Flute Conique (S)

*VIOLONE 44

8 PRINCIPAL 44m

Diapason

Dulciana (C)

Bourdon

Flute Conique (S)

Violone

4 Principal

Harmonic Flute (G)

16 Tromba (G)

Fagotto (S)

8 Tromba (G)

ANTIPHONAL

16 Bourdon (A)

Vox Angelica (A)

8 Bourdon (A)

*From former organ.

GREAT 4 1/2": V-10. R-14. S-21.

EXPRESSIVE

16 DIAPASON 73

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Set to a text by the distinguished American poet, Robert W. Hillyer, this cantata expresses the spiritual meaning of Easter in terms of joyous triumph over darkness. . . . "For He Is Risen created a sensation here . . . music of ethereal beauty."—F. W. Wodell, Spartanburg, S. C. . . . For mixed voices with antiphonal chorus of treble voices. Solos for all four voices. Piano-vocal score, \$0.75; special organ score, \$1.00; orch. available.

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Flute Triangulaire (S)
- 2 2/3 QUINT 61m
2 SUPEROCTAVE 61m
V MIXTURE 245m
8 TROMBA 85r16'
Trumpet (S)
Harp (C)
CHIMES G-G 25
4 Harp-Celesta
Tremulant
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SALICIONAL 73m
VOIX CELESTE 73m
4 PRINCIPAL 73m
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Fagotto
VOX HUMANA 61r
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Tremulant
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Dulciana
UNDA MARIS 61m
CONCERT FLUTE 73
4 Dulciana
ROHRFLOETE 73w
Gamba
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2 Dulciana
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CLARINET 73r
HARP tc 61
Chimes (G)
4 Harp-Celesta
Tremulant
- PROCESSIONAL:
8 *DIAPASON 61
- ANTIPHONAL: V-5. R-5. S-11.
16 BOURDON 97w
8 DIAPASON 73m
Bourdon
VIOLE SOURDINE 73m
VIOLE CELESTE tc 61m
VOX ANGELICA 85m16'
4 Bourdon
Vox Angelica

- 2 2/3 Bourdon
2 Bourdon
8 Chimes (G)
Tremulant
- COUPLERS 41:
Ped.: G-8-4. S-8-4. C-8-4. A-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
A-16-8-4.
Sw.: S-16-8-4. C-16-8-4. A-16-8-4.
Ch.: S-16-8-4. C-16-8-4. A-16-8-4.
Ant.: A-16-8-4.
Combons 43: P-6. GP-8. SP-8.
CP-8. A-5. Tutti-8.
Pedal and full-organ combons are
operated in duplicate by toe-studs.
Cancels 6: P. G. S. C. A. Tutti.
Crescendos 5: G. S. C. A. Register.
Crescendo-coupler: All shutters to
Swell shoe.
Reversibles 4: G-P. S-P. C-P.
Full-organ.
Control of Pedal Organ by manual
combons is optional by onoroffs for
each manual division.
Dampers for Harp and Chimes.
Percussion: Deagan.
An old organ was replaced by a
Moller in 1901, which was rebuilt and
enlarged in 1917; the present organ
makes the third Moller for St. Stephen's.
Only the Processional Diapason and
three Pedal registers have been retained
from former instruments.
The Swell Organ is in a chamber
left of the chancel; the Choir is in the
basement, speaking through grilles in
front of and to the left of the chancel;
the Great is in chamber above the ceil-
ing, speaking through a grille into the
chancel; the Antiphonal is in a ceiling
chamber in the rear of the church,
speaking downward through grilles.
Readers may notice a 4r Swell Cornet
given as having 183 pipes; this is in
accordance with data furnished by the
builder. In the absence of mixture-
composition it is not known how to in-
terpret these figures. The borrowing
on the Great is obviously for the very
useful purpose of providing accompani-
mental stops. Note also the rather
liberal supply of couplers—so useful in
easily obtaining colorful solo effects.

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Geo. Kilgen & Son Inc.

V-44. R-50. S-62. B-11. P-3366.
PEDAL: V-4. R-4. S-16.

EXPRESSIVE

- 32 Resultant
16 DIAPASON 44
Diapason (G)
SUB-BASS 44
Bourdon (S)
VIOLONE 44
8 Diapason
Sub-Bass
Bourdon (S)
Violone

- 16 Tromba (G)
Posaune (S)
8 Tromba (G)
4 Tromba (G)
8 Chimes (G)

SANCTUARY:

16 BASS 32
GREAT 4": V-11. R-13. S-12.
EXPRESSIVE

- 16 DIAPASON 73
8 DIAPASON-1 73
DIAPASON-2 73
CLARABELLA 73
GEMSHORN 73
4 OCTAVE 73
HARMONIC FLUTE 73
2 2/3 TWELFTH 61
2 FIFTEENTH 61
III MIXTURE 183
15-19-22
8 TROMBA 8" 85r16'
CHIMES 25
Tremulant

SWELL 5": V-14. R-16. S-14.

- 16 BOURDON 73
8 GEIGEN DIA. 73
STOPPED FLUTE 73
SALICIONAL 73
VOIX CELESTE 73
4 GEIGENOCTAV 73
FL. TRAVERSO 73
2 FLAUTINO 61
III MIXTURE 183
12-15-19
16 POSAUNE 7" 73
8 TRUMPET 7" 73
OBOE D'AMORE 73
VOX HUMANA 73
4 CLARION 7" 73
Tremulant

CHOIR 4 1/2": V-8. R-8. S-9.

- 8 DIAPASON 73
DULCIANA 73
CONCERT FLUTE 73
FL. CELESTE tc 61
VIOLA 73
4 CHIMNEY FLUTE 73
2 PICCOLO h 61
8 CLARINET 73
CHIMES (G)
Tremulant

*SANCTUARY 5": V-7. R-9. S-11.

- 8 HORN DIAP. 73
FL. CANTABILE 73
VOX ANGELICA 73
V. A. CELESTE 73
III AETHERIA 183
12-15-17
8 COR ANGLAIS 73
VOX HUMANA 73
HARP 49
Harp Celestina
Chimes (G)
4 Harp
Tremulant

*To be installed later.

COUPLERS 36:

Ped.: G-8-4. S-8-4. C-8-4. Y-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Y-16-8-4.

Sw.: S-16-8-4. Y.
Ch.: S-16-8-4. C-16-8-4. Y-16-8-4.
Sanct.: Y-16-8-4.

Sanctuary division is indicated by abbreviation 'Y'.

Combons 38: P-6. GP-6. SP-6.
CP-6. Y-6. Tutti-8.

Tutti combons operated also by toe-studs.

Cancels 6: P. G. S. C. Y. Tutti.

Crescendos 5: G. S. C. Y. Register.
The register-crescendo has been built with the limitation of not being able to control the 16' and 4' couplers.

A crescendo-coupler enables the organist to hitch any shutters to any shoe.

Reversibles 3: G-P. S-P. Full-organ.

Percussion: Deagan.

Blower: 7½ h.p. Orgoblo.

The main organ will be located in the rear gallery with the stop-tongue console; case of pipes and grille. The Sanctuary Organ will be located above the sanctuary and speak down through ceiling grilles.

Organ & Chimes Program

• Clarence E. Heckler gave the following recital of "organ music based on chime motives" in Christ Lutheran, Harrisburg, Pa., Nov. 27, by way of "demonstrating our new organ Chimes":
Gheyn, Carillon et Fugue
Gaul, Bells of our Lady of Lourdes
Mulet, Carillon Sortie

Snow, Distant Chimes
Russell-j, Citadel at Quebec
Dethier-j, The Brook
Edmundson, Virgin's Slumber Song
Carillon

Bells Through the Trees
Vierne, Westminster Carillon

Testing the Public Again

• For the Nov. 21 evening service
Ralph E. Marryott in the Presbyterian Church, Jamesburg, N. J., again gave an organ recital, asked the congregation's verdict on what was most enjoyed,

and got these votes on this program of organ compositions written around hymntunes:

- 6 Woods, Come Ye Thankful People
Matthews, Jesus Lover of My Soul
Noble, King of Love
Noble, Our God Our Help
- 3 Bach, O Sacred Head
McKinley, Faith of Our Fathers
McKinley, Day Thou Gavest
- 6 McKinley, When I Survey
- 4 Matthews, Nearer My God to Thee
- 7 Calver, Holy Holy Holy

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

February programs will be published here next month if received by Jan. 15.

• ROBERT LEECH BEDELL

Museum of Art, Brooklyn

Jan. 2, 2:30

Rheinberger, Son.G: Pastorale

Parker, Slumber Song

Bach, Sleepers Awake

My Heart is Filled

In Thee is Joy

Lemare, Chant de Bonheur

Mendelssohn, Cornelius March

Wagner, Lohengrin Prelude

Mozart, Minuet

Grieg, Nocturne

Sibelius, Finlandia

Jan. 9, 2:30

Mendelssohn, Son.Fm.: Mvt. 1

Bossi, Ave Maria 2

Stephanson, Introduction & Fugue

Hollins, Pastorale

German, Nell Gwynne

Tchaikowsky, Romance Fm

Bizet, Carmen: Intermezzo

Godard, Jocelyn Berceuse

Wagner, Rienzi War March

Jan. 16, 2:30

Bach, Toccata Dm

Jesu Joy of Man's

Fugue Dm

Dubois, Chant Pastorale

Guilmant, Grand Chorus A

Wagner, Tristan: Prel. & Love Death

Beethoven, Minuet Ef

Dvorak, Humoresque

Mozart, Don Giovanni Overture

Jan. 23, 2:30

d'Evry, Toccata

Hollins, Intermezzo Df

Buxtehude, Fugue C

Dubois, Cantilene Nuptiale

Rameau, Dardanus (Rigaudon)

Gruenfeld, Romance

Mozart, Sym.D: Minuet

Lemare, Andantino Df

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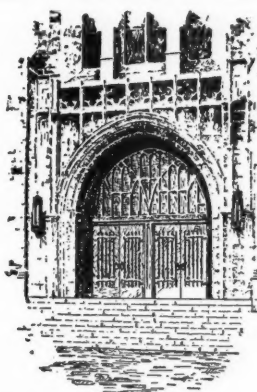
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and COLLEGE

PRINCETON, N. J.

- Ponchielli, Dance of Hours
Jan. 30, 2:30
Bach, Fantasia & Fugue Gm
When in the Hour
Lord Hear the Voice
Guilmant, Marche Triomphale
Stebbins, Where Dusk Gathers Deep
West, Grand Chorus D
Chopin, Nocturne Ef
Wesley, Gavotte F
Wagner, Dreams
Bizet, l'Arlesienne
- **EDWARD HALL BROADHEAD**
Duke University, Durham, N. C.
Jan. 9, 4:00
Bach, Toccata & Fugue Dm
Clerambault, Prelude
MacDowell, Scotch Poem
Weitz' 'symphony'
Jan. 16, 4:00
Hanff, Ein Feste Burg
Bach, Toccata-Adagio-Fugue C
Candlyn, Chanson des Alpes
Dupre, Bretonne: Berceuse
Bonnet, Concert Variations
Jan. 23, 4:00
Buxtehude, Prelude-Fugue-Chaconne
Franck, Chorale 3
Karg-Elert, Soul of Lake
Humperdinck, Hansel: Prayer
Boellmann's Suite Gothique
Jan. 30, 4:00
Hanff, War Gott mit uns
Auf Meinen Lieben Gott
Franck, Prelude-Fugue-Variation
Svendsen, Romanze
Samazeuilh, Prelude
Sowerby, Pageant
- **DR. CHARLES HEINROTH**
City College, New York
Jan. 9, 4:00; Jan. 13, 1:00
Bach Program
Prelude & Fugue Ef
Christmas Oratorio: Pastorale Symphony
Gavotte Gm
Fugue Gm
In Dulci Jubilo
Jesu Joy of Man's Desiring
Partita: O God Thou Faithful
Prelude & Fugue D
Jan. 16, 4:00; Jan. 20, 1:00
Thiele, Chromatic Fantasy & Fugue
Haydn, Clock Movement
Andrews' Sonata Am
Wagner, Siegfried Forest Murmurs
Stravinsky, Ronde des Princesses
Berceuse & Finale
Fleuret, Toccata Cm
Jan. 23, 4:00
Handel's Water Music
Ducasse, Pastorale
Bizet, l'Arlesienne Suite 1
Williams, Rhosymedre Prelude
Harwood, Dithyramb
Guilmant, Fugue D
- **EDWIN ARTHUR KRAFT**
Lake Erie College, Painesville
Jan. 12, 8:15
Bach, Prelude & Fugue G
Henselt, Ave Maria
Gigout, Grand Choeur Dialogue
Stoughton, In Fairyland: Idyl
Faulkes, Capriccio
Edmundson, Von Himmel Hoch Toccata
Whitlock, Folk Tune
Dethier-j, Scherzo
Brewer, Echo Bells
Walton, Crown Imperial
- **CLAUDE L. MURPHREE**
Flagler Presbyterian, St. Augustine
Jan. 6, 8:00
Franck, Chorale Am
Cottone, Christmas Evening
Bach, Prelude & Fugue Am
Lemare, Minstrel Boy
Widor, 4: Scherzo
Scdr, Chapel of San Miguel

- Stanley, Concerto G
Edmundson, Bells Through the Trees
Nevin, Sylvan Idyll
Bonnet, Concert Variations
University of Florida, Gainesville
Jan. 9, 4:00
Roland Diggle Program
Song of Exultation
Rejoice Ye Pure in Heart
Song of Happiness
Festival Toccata
Sundown at Santa Maria
Passacaglia & Fugue
Chorale Symphonique
Will o' the Wisp
Chanson de Joie
Wee Kirk Wedding Song
Toccata Jubilant
- **WILLARD IRVING NEVINS**
First Presbyterian, New York
Jan. 16, 8:00
Historical Series
Mozart, Sym. Gm: Andante
God goeth up, Bach
O Had I Jubal's lyre, Handel
Qui Tollis, Haydn
Dies Irae, Mozart
Bach, Fugue Dm
Jan. 30, 8:00
Mendelssohn's "Elijah"
- **ARTHUR W. QUIMBY**
Museum of Art, Cleveland
Jan. 2, 9, 16, 23, 30, 5:15
Handel, Prelude & Fugue Fm
Bach, Old Year now Hath Passed
In Dulci Jubilo
McKinley, St. Catherine Fantasia
Franck, Chorale 1
- **C. ALBERT SCHOLIN**
KMOX, 1090 kc., Kilgen Organ
Jan. 2, 10:30 p.m., c.s.t.
DeLaunay, Evening Shadows & Berceuse
Dethier-j, Prelude Em
Bach, Now is Salvation Come
Jan. 9, 10:30 p.m., c.s.t.
American Program
Dickinson, Berceuse
Rogers, Son. 1: Allegro
Saar, Erbarm Dich Mein
- **JOHN STANDERWICK**
Bethel Presb., East Orange, N. J.
Jan. 23, 4:00
Bach, Toccata C
Siciliano
Anna Magdalena's March
Jesu Joy of Man's Desiring
Cello Sonata 6: Gavotte
Noble, Toccata & Fugue Fm
Dickinson, Old Dutch Lullaby
Mueller, Echo Caprice
Miller, I Need Thee Every Hour
Edmundson, Son. 2: Passacaglia
Widor, 5: Toccata
- **HARRY B. WELLIVER**
State Teachers College, Minot
Jan. 30, 4:15
Eddy, Old Hundred Prelude
Harker, Two Idylls (Set 1)
Bach, Now Thank We All*
Andrews, Serenade 2
Gaul, Ancient Hebrew Prayer

PAST PROGRAMS

of Special Content

- **PAUL CALLAWAY**
Christ Church Cathedral, St. Louis
Buxtehude, Prelude & Fugue Em
In praising God ye Christians
Mozart, Fantasia F
Tournemire, Myst. 18: Toccata
Liszt, Ad nos ad Salutarem
Simonds, Iam Sol Recedit
Sowerby, Fantasy for Flutes
Friedell, Nunc Dimittis Verses
Bach, Prelude & Fugue G
Come Now Savior
De Profundis

- **PALMER CHRISTIAN**
Crescent Ave. Presb., Plainfield
Hanff, Ein Feste Burg
Auf Meinen Lieben Gott
Krebs, Trio
Bach, Passacaglia
Franck, Fantaisie A
Cole, Rhapsody
DeLamarter, Nocturne (ms.)
Jepson, Pantomime
Doty, Mist (ms.)
Andriessen, Toccata

- **GARTH EDMUNDSON**
First Baptist, New Castle, Pa.
The following American compositions have been presented by Mr. Edmundson in his preludial recitals on the new 4-64 Moller; the 20-minute preludial organ recitals are played after the evening service has formally opened, with lowered lights.
Bingham, St. Flavian Prelude
DeLamarter, Intermezzo
Dickinson, Meditation
Diggle, Concert Scherzo
Gaul, Dithrambus
James, Meditation Ste.Clotilde
Jepson, Sonata mvts.
Kinder, Exsultemus
Nevin, Idyl
Noble, Choralprelude
Russell-j, St. Lawrence Sketches
Simonds, Now Sinks the Sun
Sowerby, Requiescat in Pace
Yon-j, Echo

- **ARTHUR POISTER**
Auditorium, St. Paul
Minnesota M.T.A. Convention
Purcell, Trumpet Tune
Benedetto, Gavotte
Bach, Toccata & Fugue Dm
My Inmost Heart
In Thee is Gladness
Franck, Chorale Am
Clokey, Jagged Peaks
Bohemian, Cradlesong
Widor, 5: Finale
University of Minnesota
Handel, Con.10: Aria
Bach, Toccata F

- Jesu Joy of Man's Desiring
I Call to Thee
In Thee is Gladness
Passacaglia
Schumann, Sketch Df
Franck, Chorale Bm
Reubke's Sonata 94th Psalm
Sowerby, Carillon
Vierne, Scherzetto
Widor, 7: Finale

- **HUGH PORTER**
New York University
American Program
Bingham, Prelude Cm; Roulade;
Passacaglia.
Farnam, O Filii et Filiae
Jepson, Pantomime
James, Meditation Ste.Clotilde
Barnes' Second 'symphony'
- **ALEXANDER SCHREINER**
University of California
Bach Programs

- *Concerto 4
Fantasia G
Passacaglia
Piano Concerto Dm (organ-piano)
*Sonata 1
Fantasia & Fugue Gm
If Thou but Suffer
My Heart is Filled
Prelude & Fugue G
Air for the G-String
Toccata F

- **CARL WEINRICH**
Westminster Choir School
Bach, Concerto Am
Buxtehude, Prelude-Fugue-Chaconne
Frescobaldi, Toccata l'Elevazione

Clerambault, Prelude
Sweelinck, Fantasia in Echo Style
Bach, Sonata 5
Passacaglia



SERVICE PROGRAMS

• VERNON DE TAR
Calvary Episcopal, New York
November Services

*Kyrie and Gloria Tibi, Hyde

What are these, Gray

Sanctus, Stainer

Lead me Lord, Wesley

Couperin, Fugue on Kyrie

**Foote, Cantilena

Great is Jehovah, Schubert

*Benedictus es Gm, Noble

On Thee each living soul, Haydn

Bach, Prelude & Fugue G

Christian Hymns of Nations

**Handel, Occasional Overture

Te Deum Laudamus, Sowerby

Prayer of Thanksgiving, Kremser

I bind unto myself this day, Ireland

On the march, Printz & Tuxen

Gloria in Excelsis, de Tar

On sure foundations, Fraser

Handel, Occasional: March

*Benedictus es Domine, de Coster

O praise the Lord, Tchaikowsky

Rheinberger, Son. 1: Grave

**I know not where, Williams

**Te Deum Dm, Sowerby

Thanks be to Thee, Handel

Let their celestial, Handel

Bach, Now Thank we All

*Bingham, St. Flavian Prelude

Benedicite, Rile

Lo in the time appointed, Willan

Willan, Epilogue

**Ho everyone, Martin

October Choral Music

Kvrie G, Willan

Silence in heaven, Holst

I sat under His shadow, Bairstow

Sanctus G, Willan

Blessed are the pure, Davies

The Lord's my Shepherd, Bain

Te Deum, Holst

Thou Guide of Israel, Bach

O great is the depth, Mendelssohn

We praise Thee, Shvedof

In the Name of our God, Willan

Great is Jehovah, Schubert

Be'oved let us, Brewer

Te Deum & Jubilate Bf, Stanford

How blest are they, Tchaikowsky

Glorious in Heaven, Vittoria

Whispers of heavenly death, Williams

• WILLIAM RIPLEY DORR

St. Luke's, Long Beach

Seventh Anniversary Musicale

Elgar, Sursum Corda

A Flanders Requiem, La Forge

Nunc Dimittis E, Gretchaninoff

O praise the Lord, Rachmaninoff

O blest are they, Tchaikowsky

Blessings of peace, Arkhangelsky

Brother James Air, Jacob

Psalm 86, Holst

Bach, Gavotte & Musette

• CARL F. MUELLER

Central Presbyterian, Montclair

Centennial Services

*Faulkes-hn, Ein Feste Burg

Mailly-o, Invocation

Noble-a, St. Anne Prelude

O how amiable, Barnby-hn

Make a joyful noise, Mueller-gf

Lord Thou has been, Mueller-g

With a voice of singing, Shaw-xu

Best, March for Church Festival

**Mueller-h, Sabbath Melody

Karg-Elert-hn, Harmonies du Soir

Lord Thou has been, Mueller-g

Jubilate amen, Bruch-h

Bach, Arioso

• NEW ENGLAND A.G.O.

First Church, Boston

Church-Music Concert

Alleluia we sing with joy, Handl

Eternal day spring, Wichmann

Lord's my Shepherd, trad.

We hasten with feeble, Bach

Darest thou now O soul, Williams

Praise the Lord, Blow

Adoramus Te, Palestrina

Ascendit Deus, Handl

How they so softly rest, Willan

It is a good thing, Schvedov

Veni Emmanuel plainsong

Te Deum, Dvorak

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Memorial to Dr. Charles N. Boyd
Reger, Son. Dm: Invocation
Praise ye the name, Tchaikowsky
O blessed and ever gracious, Tchaikowsky
Haydn, Sym.88: Largo
O gladsome Light, Arkhangelsky
Souls of righteous, Noble
Bach, Come sweet death
- DR. LEO SOWERBY
St. James, Chicago
October Services
*Bach, Fantasia G
To Thee we sing, Arensky
Service in A, Beach
How lovely, Brahms
*Guilmant, Son.3: Prel. & Adagio
Te Deum & Jubilate Deo Bf, Stanford
Make a joyful noise, Sowerby
*Mendelssohn, Son.2: Grave; Adagio.
Benedictus es Domine Gm, Overley
Blessed be the God, Wesley
*Williams, Hyfrydol Prelude
Rhosymedre Prelude
Benedictus es Domine Dm, Sowerby
Behold the tabernacle, Willan
*Bonnet, In Memoriam
Souls of righteous, Byrd
Service in E, Sowerby
How blest are they, Tchaikowsky
November Services
Widor, Lauda Sion
Handel, Dead March
What are these that glow, Gray
*Darke, Fantasy E
Festival Te Deum, Holst
Blessed city, Bairstow
*Bach, Prelude & Fugue A
Benedictus es Domina G, Strickland
Fairest Lord Jesus, Lutkin
*Reger, Benedictus
Te Deum & Jubilate in D, Dyson
Hallelujah, Handel
*Mendelssohn, Prelude Cm
Samazeuilh, Prelude Em
Benedicite Omnia Opera F, Macpherson
This sanctuary of my soul, Wood

- DR. DAVID McK. WILLIAMS
St. Bartholomew's, New York
November Choral Music
*Service in E, Parker
*Service in Ef, Lloyd
My sheep wandered, Jennings
**Magnificat C, Stanford
Song of destiny, Brahms
Whispers of heavenly death, Williams
*Benedictus & Jubilate, Candlyn
The Eternal God, Davies
**Blessed is the man, Rachmaninoff
Earth is the Lord's, Boulanger
Ye are now sorrowful, Brahms
How blest are they, Tchaikowsky
*Benedictus es Domine, James
Jesus Thou joy, Davies
**The Sower, Darke (cantata)
*Te Deum & Jubilate Bf, Stanford
Out of heaven, Cowen
*Benedicite, Stokowski
Say to them, Jennings
**Dies Irae, Verdi

Guilmant Organ School

- Recent appointments of students include:
LaVonne T. Goodale, to Swedish Messiah
Lutheran, New York;
Edith Porter, Chatterton Hill Congrega-
tional, White Plains;
Christian Senftleber, First Moravian
Church, New York.
The winter semester will open Jan. 4.
Grace Leeds Darnell begins her children's-
choir course Jan. 12, to be followed Feb.
16 by Amy Ellerman's course on voice pro-
duction for choirmasters—perhaps the most
important of all subjects for the church
organist.
Students held their annual Christmas
party Dec. 15, a combination of edible and
aural refreshments, the latter including works
of Bach, Macquaire, Mendelssohn.

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'The New Church Hymnal'

• recently published by Appleton-Century, New York, has already been ordered by Chevy Chase School, Colgate-Rochester Theological Seminary, Livingston College, and Furman University. Among the churches that have adopted the new hymnal are Broadway Tabernacle, Marble Collegiate, and Church of the Comforter, all in New York, and others in 17 other cities representing nine states from Mass. to Mo. T.A.O.'s review of this excellent hymnal will be found in the December issue.

Dr. Ray Hastings

• was organist with the Los Angeles Symphony in Strauss' Thus Spake Zarathustra, Mahler's Symphony 2, and Brahms' "Requiem"; and was engaged by the San Francisco Opera for the church scenes of "Lohengrin" and "Tosca."

George Gershwin

• An exhibition of paintings and drawings by the late George Gershwin was held in December in New York. The world's most successful composer of the jazz epoch had planned to turn his chief attention from music to painting.

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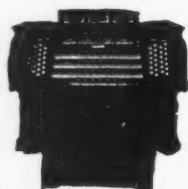
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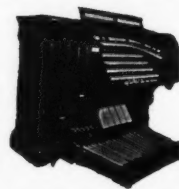
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EVENTS FORECAST

for the coming month

January

Buffalo, N. Y.: Jan. 18, Rev. Joseph Sittler's lecture on music in religion, First Presbyterian; Jan. 31, A.G.O. recital by Helen G. Townsend, Parkside Lutheran.

Chambersburg, Pa.: Jan. 15, 8:15, Virgil Fox recital dedicating Moller organ in Wilson College.

Cleveland: Jan. 26, 8:15, program of Bach cantatas, Museum of Art, by Cleveland Institute of Music; Jan. 28, 8:15, Clavilux recital by Thomas Wilfred.

Princeton, N. J.: Jan. 12, 4:30, Princeton University, William Strickland recital.

Nevins' Musicales

• in the First Presbyterian, New York, included Palestrina's "Missa Papae Marcelli," Nov. 28, sung unaccompanied. Other major choral works this season will be found listed in the proper Advance-Programs or Events-Forecast columns.

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Kilgen Notes

• Akron, Ohio: St. Paul's R. C. has installed a 'petit ensemble.'

Deland, Fla.: John B. Stetson University has bought a 'petit ensemble.'

Denver: Second Christian Reformed has ordered a 2m for late winter installation.

Detroit: Pilgrim Lutheran has bought a 'petit ensemble.'

Des Plaines, Ill.: St. Mary's R. C. has ordered a 2m for early installation.

WFIL in Philadelphia opened its 4m Kilgen Dec. 9, Dr. Charles M. Courboin guest organist. Millard Spooner is staff organist

and a series of Spooners featuring the organ has already been sold to a sponsor. Robert Elmore has been engaged for a Sunday evening series, which began Dec. 12.

Newburgh, N. Y.

• The First Presbyterian dedicated its Ernest M. Skinner & Son organ Dec. 5 in recital by Dr. T. Tertius Noble, guest organist. The organ, the gift of Harriet Emigh Brown, is a 3-44 with Harp and Chimes. Stoplist details not at the moment available.

New York, N. Y.

• The 2-23 Austin in West End Synagogue has been installed and is ready for dedication. The Synagogue entrusted the specifications and supervision of finishing to Herbert Brown, Austin's New York representative, who is responsible for some of the City's most successful instruments. Stoplist will be published in a later issue.

Cantata Performances

• Buxtehude's "Rejoice Beloved Christians," Dec. 12, Charlotte Lockwood, Crescent Avenue Presbyterian, Plainfield, N. J.

Harold E. Darke's "The Sower," Nov. 21, Dr. David McK. Williams, St. Bartholomew's, New York.

Handel's "Messiah," Dec. 5, by four combined choirs, Clarence O. Southern direction, Charles F. Schirrmann organist; city not named;

and Dec. 12, by Adolph Steuterman, Calvary P. E., Memphis, with orchestra.

Mendelssohn's "Elijah," Nov. 28, by C. Albert Scholin Kingshighway Presbyterian, St. Louis.

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Dickinson Activities

• Dr. Clarence Dickinson gave the dedicatory recital Dec. 1 on the Moller in Covenant-First Presbyterian, Washington, D. C., including in his program Dethier's Christmas and his own Storm King Symphony.

December musicales in the Brick Presbyterian, New York, during December included Bach's "Christmas Oratorio," Handel's "Messiah," and Saint-Saens' "Christmas Oratorio." An 'international carol service' was a feature of the Christmas season.

Mrs. Dickinson addressed the Ministerial Association and the A.G.O. on music in worship, Nov. 22, in Wilkes-Barre; lectured on beauty in worship, Nov. 29 in Babylon, L. I., for the Association of Presbyterian Elders; and Dec. 15 lectured on Christmas carols in Paterson, N. J.

Van Dusen Notes

• Charles Forlines, of First Baptist, Wheaton, Ill., has been appointed to Grace Lutheran, Chicago.

Wilbur Held was presented in a Kimball Hall recital Dec. 3 by the Chicago A.G.O.

Ernestine Holmes has been appointed to Evangelical Lutheran, Chicago.

Isabelle Smith has been appointed to the First Baptist, Wheaton.

Frank B. Jordan Dedications

• Mr. Jordan played to capacity audience Nov. 7 when he dedicated the 2m Kimball in Evangelical Church, Streator, Ill. The rebuilt 2m Bennett in the First Methodist, Herrin, Ill., was dedicated by Mr. Jordan in recital Dec. 7.

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Paul Truman Weinrich

• made his debut Dec. 7, 1937, choosing as his parents the illustrious Mr. and Mrs. Carl Weinrich. Hooray & happy future!

Einecke Advent Recitals

• C. Harold Einecke of Park Church, Grand Rapids, gave a series of twilight organ recitals Sunday afternoons from Nov. 28 to Dec. 12.

Josef Schnelker

• of the Cathedral, Fort Wayne, has been appointed to Holy Redeemer, Detroit, with a membership of over ten thousand and a 3m & Echo Casavant.

Robert Elmore

• gave three December recitals on the new Kilgen in WFIL, using Ungerer, Weaver, and Yon along with Bach and Vierne. For the Philadelphia Orchestra's Dec. 23-24 programs Mr. Elmore played the organ parts of Corelli's Christmas Concerto and Weinberger's Schwanda; and for the opening program of Jessica Dragonette's current tour he was organ accompanist in her Philadelphia concert.

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Junior Choir Contest

• The annual event sponsored by the New York Federation of Music Clubs resulted in the first award of a silver cup to Anne Merritt's juniors of Summerfield M.E. in the unison competition, and to Elizabeth B. Cross' juniors of the White Plains First Baptist in two-part work.

Wanamaker Christmas Music

• The New York Wanamaker store presented the following choral organizations in late afternoon programs between Dec. 15 and 24:

Men's Glee Club, School of Education,
New York University;
Westminster Choir, Dr. Williamson conducting;
Barnard College Glee Club;
Montclair A-Cappella Choir, Carl F. Mueller conducting;
Paulist Choristers, Father Finn conducting;
Church of the Heavenly Rest choir, James Helfenstein conducting;
Don Cossack Russian Male Chorus;
Music School Settlement Chorus;
Vienna Choir Boys.

A. G. O. Notes

• Central N. J. members in a body attended the Dupre recital in Princeton University Dec. 1.—E. W. RIGGS.

Fort Worth presented Dupre in a Nov. 22 recital to capacity audience. A feature was an improvisation. The three Dupres were honor guests at a tea in the church parlors.

Dec. 10 the members were entertained by Mrs. Q'Zello Jeffus in her home with a program on her own new Wicks organ.—MAE UPTGROVE MOORE.

North Texas: "We are a real wide-awake bunch of organists. For three years we have had a concert organ series here in Wichita Falls. This year we began with Marcel Dupre Nov. 20, then Virgil Fox in January, and Charlotte Lockwood later in the spring. Last season we had four: Mr. Cheney, Dr. Courboin, Mr. McAmis, Dr. McCurdy. The year before: Mr. Yon, Mr. Biggs, Mr. Fox. These series have certainly been an inspiration to our whole town as well as to our chapter of about twenty members. In our 'Concert Organ Series' we have 500 members. Each member purchases a membership-card for the season and is admitted by membership-card only. It has proved a most satisfactory way of sponsoring these concerts."—NITA AKIN. (And T.A.O. echoes Hooray for this truly wide-awake bunch of organists. The personal satisfaction of playing for each other is all well and good, but a much better way to foster public interest in the organ, as well as sharpen professional ability, is to do as this chapter has done, and sponsor paid-admission recitals by recitalists of nation-wide fame. And hooray also that Nita Akin, in spite of her fame, doesn't inhabit a dignified cloud.)

P. A. O. Notes

• Williamsport chapter members gave five programs of Christmas organ music over WRAC between Dec. 20 and 24. The January and February meetings will take the form of visits to the local stores selling the Hammond electrotone and Everett Organotron.—JOHN DOUGHERTY.

M.T.N.A. in Pittsburgh

• Among events of December convention: service in memory of Dr. Charles N. Boyd; symposium on church music, directed by Palmer Christian; Dr. Eric DeLamarter's address on Protestant liturgy; Christos Vrionides on Greek Orthodox liturgy; Catholic liturgy, Father Finn; Gregorian vespers in Sacred Heart Church, Edgar Bowman choir-master; address on harmony-teaching by Carleton Bullis; demonstration of the electronic piano by Benjamin Miessner, its inventor (this is not an imitation-piano but a piano amplified by electronic devices).

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First Again

• The first 1937 Christmas services to reach T.A.O. again came from Kate Elizabeth Fox, St. Luke's M.E., Newark, N. J. The program arrived Nov. 24:

As lately we watched, Black
Now is the time, Laubenstein
While by my sheep, 17th cent.

Lo how a Rose, Praetorius
Slumber song, Gevaert
The Nativity, Marryott

Amplified Organ Chimes

• The Chimes of the organ in Illinois Wesleyan University are being used in Wednesday programs that can be heard several miles away. Microphones pick up the tone directly in front of the Echo Organ and the loud-speakers are located on top of Hedding Hall. Alma Lundgren of the organ faculty plays the programs.

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• A university professor (absent-minded, perhaps?) has lost his copy of January 1933 T.A.O. and wants one to complete his sets for binding. Any reader having a copy to spare will receive a six-month subscription extension in exchange for it. Do not send your copy until you have first written T.A.O. office about it, please.

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Correction

• December page 420 said the Greenwich Christ Church Echo Organ was a memorial to Samuel F. Peyton; the correct name turns out to be the late Samuel F. Pryor, senior, whose son, Samuel F. Pryor, junior, is now Samuel F. Pryor, chairman of the music committee. Sorry, but the penmanship was incorrectly transcribed for the published item.

Alfred Y. Cornell

• died Nov. 21 at his home in New York, of heart trouble. He was born in New York in 1874, became a choir-boy, and then organist and voice teacher, with studio in Carnegie Hall. From 1914 to 1935 he was organist of the Church of the Pilgrims, Brooklyn, and since 1935 organist of South Congregational there. He was known chiefly as voice teacher.

Mrs. R. R. Forman

• died Dec. 10 in Hightstown, N. J., at the age of 82. She had been locally prominent as organist, pianist, and composer.

Ferdinand Himmelreich

• died Dec. 11 at his home in Laurel Springs, N. J., in his 58th year. He was born in New York and attained success in spite of almost total blindness.

Louis Victor Saar

• died Nov. 23, 1937, at the Lutheran Hospital in St. Louis. He was born Dec. 10, 1868, in Rotterdam, Holland; his mother was an opera singer and his father opera conductor. He graduated from Kaiser Wilhelm University, Strassbourg, and entered the Royal Academy, Munich, where he studied with Rheinberger, graduating in 1889. He continued studies in Vienna where he was a friend of Brahms and Dvorak.

From 1894 to 96 he was accompanist for the Metropolitan Opera, New York; 1896-98 teacher of counterpoint and composition, National Conservatory, New York; 1898-1906 with the New York College of Music, in the same subjects. In 1906 he went to the Cincinnati College of Music as head of the theory department. Leaving Cincinnati in 1917 he joined the faculty of Chicago Musical College in the same capacity, going finally in 1934 to the St. Louis Institute of Music, again teaching counterpoint, orchestration, and composition.

For many years he was active as music critic and editor for various publications and organizations, here and abroad. He is survived by his widow, two daughters, and a son.

His compositions number more than 140 in print, including the larger forms as well as smaller pieces, for orchestra, chamber music, chorus, etc. For organ there are several pieces in print, including Romance Pastorale and March-Fuguettes, both published by Church.—ANNA LOUISE PETRI.

Wallace A. Sabin

• died Dec. 9 at his home in Berkeley, Calif., following a stroke. He was born Dec. 15, 1869, in Culworth, England, studied music at Oxford and was assistant organist at Queens College; his organ teachers were M. J. Monk and T. W. Dodds. After holding various church positions in England he became organist of St. Luke's, San Francisco, in 1894; in 1906 he was appointed to the First Scientist, which, together with Temple Emanuel to which he was appointed in 1896, were his chief positions. He has a few compositions for voice in print and a Bouree in D (Presser) for organ; as a member of the famed Bohemians he, like many of the others, wrote operas for two of their summer highjinks. In 1915 he was official organist of the San Francisco exposition. He is survived by a daughter.

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Easter Music

AE — Joseph W. CLOKEY: "*Christ Conquereth*," 10p. co. me. (J. Fischer & Bro., 15¢). Based on a traditional melody, with consecutive-fifths in abundance. Those who like consecutive-fifths will find this the gem of the season, and those who, like the reviewer, find fifths too barren to be musical, can partly overcome the barrenness by a bold interpretation with the choral forces; anything apologetic would be fatal. Voices and organ work somewhat antiphonally, which further enhances the possibilities. And there are unaccompanied solo and unison snatches, which further enhance the total value of the anthem. Text is fine, not at all hackneyed. All in all, we believe every creditable choir in America will make the Easter services mean more to the congregation by using this strong anthem.

Anthems for General Use

A — Mark ANDREWS: "*Jesus Lover of my soul*," 7p. c. s. e. (G. Schirmer, 15¢). The familiar sentimental text set appropriately to a sentimental tune, with 5-4 rhythm and eight consecutive repetitions of the rhythmic pattern to form the opening section. Then eight more repetitions for unison sopranos against a rather free accompaniment, followed by brief section for men in unison, and then the finale in a coda-like passage. It will please congregations where that type of text is enjoyed.

*AW3 — Bach, ar. R. W. Gibb: "*Lord Thou art mindful*," 5p. me. (C. C. Birchard, 16¢). An anthem made out of the famous Air for the G-String, which would be quite useful and proper for school choruses etc.

*A5+ — Bach, ar. T. F. Ganschow: "*Save us we pray*," 6p. co. e. (G. Schirmer, 12¢). Bach's G-String Air made into a piece of music for chorus, and showing ingenuity on the arranger's part, with a genuine organ part. Wherever arrangements of secular music are welcome in the service, this piece will be. When the full chorus comes in against the solo contralto, the choirmaster will have some neat balancing to watch.

*A9 — J. Bach, ar. Dr. J. F. Williamson: "*What can life be but a shadow*," 18p. cu. me. (G. Schirmer, 25¢). A bit of writing in the harmonic style, arranged for two choirs or, says the Arranger, for six-part chorus. It is not in the J. S. Bach manner, so the average chorus need not be afraid of it; because of its length its understandable musical content, its appropriateness for Lent, and its antiphonal possibilities, a great many choirs will find it useful. Much of it is as simple as a hymn-tune; there are only occasional florid passages, and they are easy ones.

A5+ — Beethoven: "*Of Death*," 3p. cu. e. (G. Schirmer, 10¢). After a multitude of harmonic dissonances spread so thickly over the modern ear, this richly harmonious bit of music comes doubly welcome. It's the sturdy sort of music they knew how to write in Beethoven's day. Text deals with approaching inevitable death.

*A2 — Bortniansky, ar. H. L. Harts: "*Eternal source of every joy*," 2p. e. (C. C. Birchard, 10¢). From Bk. 1 of the Two-Part Choir, and an unusually effective and melodic bit of music for junior choir, or, in one of those emergencies that come now and then to every chorus, for sopranos and contraltos, or tenors and basses. It's quite tuneful and simple in its appeal.

*AW3 — Josquin de Pres, ar. G. S. Bement: "*Miserere*," 2p. cu. me. (J. Fischer & Bro., 12¢). Latin text only; an unaccompanied bit of service music for three solo voices or women's chorus; the type of pure church music that died out all too soon.

*AM — Farrant, ar. L. F. Heckenlively: "*Lord for Thy tender mercies sake*," 5p. cu. e. (G. Schirmer, 12¢). The

familiar composition that makes doubly effective service music in this version.

AM — Lura F. HECKENLIVELY: "*O Sacrum Convivium*," 4p. cu. e. (G. Schirmer, 12¢). A communion anthem, Latin and English texts; serene, beautiful music that will make any communion service a richer experience for the congregation. Begins quietly in somber mood, but ends in 'Alleluia.'

A — Dr. J. Christopher MARKS: "*O Lord my God I will exalt Thee*," 7p. c. me. (Presser, 15¢). For accompanied or unaccompanied singing, preferably the latter; a melodious number typical of the anthems that made its Composer famous. It opens mf and increases the spirit of praise as it moves along to its climax, and then closes with three amens dying away to pp. The average volunteer chorus will enjoy singing it.

A — Hugh PORTER: "*O Master let me walk with Thee*," 5p. me. cu. (Galaxy, 15¢). An expressive anthem, in D-flat, for choirs that can put a lot of feeling into their singing. It has harmonic warmth, and calls for careful intonation throughout, though otherwise it is not at all difficult. Contrast section moves to the key of B, which returns enharmonically to D-flat for the final movement, ending in ff climax. An anthem of this kind calls for as careful plan in interpreting it as it evidences in its own construction, and we believe only the more capable organists should undertake it.

*A3 — "YOUNG PEOPLE'S CHOIR BOOK"

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60p. e. (Presser, 60¢). For choirs without tenors. Among the more melodious numbers are Baines' "*Oh how lovely*," 6p. e., something every congregation will enjoy; Blair's "*O Lamb of God I come*," 4p. e., another attractive anthem; Bixby's "*In pastures green*," 6p. e., equally melodious; Brown's "*Father we thank Thee*," 2p., a delightful response; Wesley's ever-appealing "*Lead me Lord*"; a Bach arrangement on the text, "*Jesus Jewel of my faith*," which is both good and easy; Marks' "*Now the day is over*," which every congregation likes; Handel's "*I know that my Redeemer liveth*," 7p.; Stainer's "*God so loved the world*," 4p.; and other arrangements to a total of fourteen. Because of its genuine musical quality it would be especially useful to junior choirs as well as to the adult chorus in emergencies.

Organ Music

Brahms, ar. R. L. Bedell: "*Cradle Song*," 2p. e. (Presser, 35¢). A good arrangement of the secular song whose melody is familiar to all audiences. In the church service, because of the original text and purpose of the song, it would be appropriate for infant baptisms, or perhaps even as a Christ-mas postlude.

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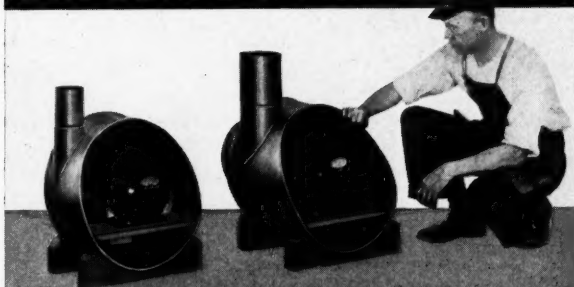
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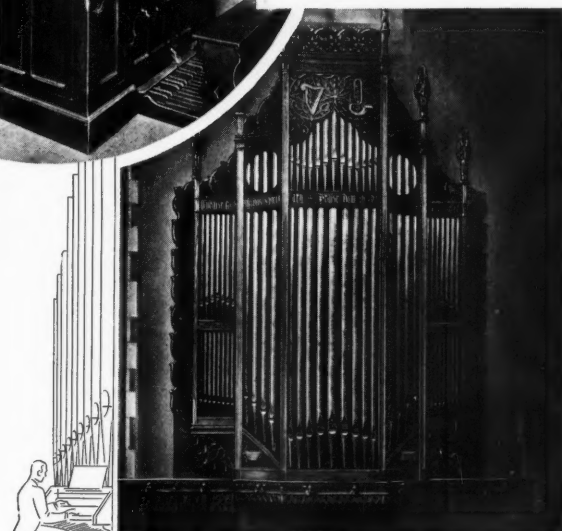


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Prelude, 4p. me. An andante movement any organist can play and find good use for in the service; it is, as service music, richly interesting and well worth using.

Pastorale, 6p. me. Too bad this fine little unpretentious piece is not more frequently heard. Notice how Widor valued the staccato in organ-playing; staccato contrasted with legato, not never-ending legato. It makes appealing but reserved music, highly appropriate for the service, and not at all uninteresting on the recital.

Andante, 6p. e. There are many who think Widor wrote the organ's emancipation proclamation, and if he did, this number illustrates the processes of his mind in doing so. It's a combination of obeying the preacher, then growing tired of the restrictions and really trying to enjoy himself at the console. Quite worthy of any service even today.

Scherzo, 5p. md. One of the finest things Widor ever wrote for the recital program. A gigue in fugue style, and a dandy. Why do not recital programs show it dozens of times each season? If you don't know this movement you'll be surprised that old Widor could be so snippy & snappy at the console.

Adagio, 3p. e. A filler, but still carrying enough musical weight to grace any service.

Finale, 6p. md. A dashing finale, opening fff on a rhythmic theme. Here again, why isn't this movement used more frequently? It makes a brilliant festival-service prelude or concluding piece for a recital.

Those of us who have neglected Widor's earlier sonatas will find this No. 2 quite instructive as to the mental processes of the man, and his technical development. And wouldn't it be better if we gave our audiences more of the early Widor, to educate them up to what he himself had to be educated up to before writing the later works?

COMPOSERS OF YESTERDAY

A book by David Ewen

• 7x10, 488 pages, illustrated. (H. W. Wilson Co., \$5.00). "A biographical and critical guide to the most important composers of the past." Says the Author: "In selecting composers . . . the Editor has chosen either those whose work still affords aesthetic pleasure, or else those who have played so important a part in the development of the musical art that their names live on, even though their music does not. Each sketch was prepared with the intent of giving the reader a historical perspective . . . Each sketch includes a list of the principal works of each composer, a listing of the more important phonograph recordings of his music, and a bibliography . . . The correct pronunciation of foreign, unusual, or difficult names is indicated in footnotes."

And if that doesn't make a splendid biographical dictionary, what does? It begins with Adolphe Adam, Isaac Albeniz, Eugene d'Albert, Gregorio Allegri, Anton Arensky, Thomas Arne, Thomas Attwood, Daniel Francois Auber, Johann Christian Bach, which take 17 pages of text; and then J.S.B., 6 pages. The list of J.S.B. compositions merely summarizes briefly, Choral, Orchestra, Piano, Violin, and not organ; which shows that Mr. Ewen evidently knows a lot more than the ordinary musician about Bach. And he does not call him organist of St. Thomas. If the rest of the book is as faithfully handled we can recommend it as the world's finest work of the kind in English.

Beethoven gets 8 pages, Sterndale Bennett 2, John Blow 1, Bossi 1, Brahms 6, etc. etc. Among the less usual names,

sometimes difficult to locate in biographies, are Coleridge-Taylor, Daquin, De Koven, Foster the American, Gabrieli the ancient, Gade, Henry F. Gilbert, Victor Herbert, Francis Hopkinson, Jensen, John Knowles Paine, Horatio Parker, Max Reger, Stainer, Stamitz, etc.

An appendix gives the composers grouped by nationality; and then a 'synthetic outline of musical history' in which we have the 'age of counterpoint,' 'homophonic music,' and then by century; six pages of bibliography; and finally an alphabetical index of all composers in the book. This, we think, in an invaluable biographical dictionary.

COMPOSERS OF TODAY

A book by David Ewen

• 7x10, 332 pages, illustrated. (H. W. Wilson Co., \$4.50). This is a companion book to *Composers of Yesterday*, though it was published originally in 1934 and the present edition in May 1936. Everything good said about *Yesterday* is equally true of *Today*, though in *Today* the book is much more valuable because of the increased difficulty of securing reliable biographical data about contemporary composers. Of course the sad fact is that by and large, organ composers are not generally known to the public, nor are they popular; hence the book cannot be expected to include many that will be of interest only to the organ world. But since it covers the realms of music that are generally of interest, it will be invaluable to any class of musician.

Among the Americans whose names are or should be well known to any broad musician are Bloch, Cadman, Carpenter, Chasins, Converse, Copland, Cowell, Gershwin, Hadley, Hanson, Harris, Loeffler, Moore, Powell, Sessions, Sowerby,

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We are quite satisfied with the results and believe that a sense of satisfaction will grow as our organist becomes more acquainted with the organ.

We appreciate your patience and courtesy in the matter of the unforeseen delay in executing the order upon our part.

We shall be very glad to speak a word expressing our pleasure with the organ, at any time.

Yours very truly,
Albert Joseph McCartney,
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Gentlemen:

I am glad to enclose the following paragraph which you may use in any way you care to. We are most enthusiastic about the Möller organ.

"The other evening Dr. Alexander McCurdy of Philadelphia played the dedicatory recital on our new four-manual Möller organ. The church was packed to capacity and supplementary rooms were filled where people received the concert by loud speaker. The people are most delighted with the organ—its pure and beautiful tone, its fine variety of stops, and the excellent way in which it has been voiced to meet the requirements of our church. The Möller people have been so cooperative and helpful in trying to meet our every wish in the installation of this wonderful organ, that I unhesitatingly commend them to other churches not only for the fine craftsmanship which is theirs, but for the unusually fine service which accompanies the organ—the service which leaves nothing to be desired. It will be a pleasure to answer questions at any time, or to have visitors come and listen to our organ and to see for themselves what magnificent workmanship there is in this fine organ."

With kindest regards,

Faithfully yours,
J. Harry Cotton

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Taylor. Some of the famous names are missing, but it may be their fault; if any publisher can extract biographical data from E.S.B. for publication he's a wonder.

Joseph Achron, first in the book, was born, says the Author, in Lodzeye, May 1, 1886. Where is Lodzeye? You're not required to go through the atlas with a magnifying-glass, for you're told it is "a small town in former Russian-Poland, now Lithuania." And, as T.A.O. sees it, that kind of definite detail makes a real biography. George Anthiel was born in Trenton, N. J., July 8, 1900, son of a Polish political exile, studied at Curtis, and then with Bloch. We get detail all the way through. Alban Berg was born Feb. 9, 1885, in Vienna, and we're told about "Wozzeck." In all there are about 200 biographies, with this exemplary completeness. The only way to make the book better would be to make it bigger and publish a revised edition every few years.

Again T.A.O. recommends it as an invaluable reference work for every serious musician, and also for any layman interested in music in any way. "200 biographies, 200 portraits," says the publisher.

New Organ Music American & Otherwise

Reviews by Dr. Roland Diggle

• To the amateur and to the hundreds of others who play Sunday after Sunday on very small instruments I would recommend most highly the new album of organ music edited by Harry L. Vibbard and published by the Amsco Music Sales Co., New York. It is in the *Everybody's Favorite Series*, is called *139 Selected Organ Pieces*, and sells for \$1.00. All the pieces are easy and they vary in length from one to three pages; I should say that 70% can be used in connection with a church service. Mr. Vibbard has done an excellent piece of work and his remarks on modulation and improvisation are admirable.

Much along the same line and intended for the same type of performer is the new *Organ Portfolio* to be published six times a year by Lorenz Publishing Co. The first number contains twelve pieces by Demorest, Peèle, Rogers, Ashford, Guilmant, Mendelssohn, Lorenz, etc. Here we have 32 pages of music for 50 cents; it is well printed and is registered for organs and also figured for the Hammond electrotone.

Two pieces by Robert L. BEDELL (Summy) will appeal for their melodious and well-written qualities: *Intermezzo*, an attractive four page piece, and *Ave Maris Stella*, a tone-poem; both are easy and effective on a small organ.

Being very partial to the Handel *Concertos* I am mighty pleased to be able to recommend a new edition by Marcel Dupre. I have, I believe, nearly all editions of these works that have appeared during the past fifty years, but this new edition (Bornemann-Gray) I consider without a shadow of doubt the best of the lot. I hope every organist who has any love for these fine works will investigate this edition as soon as possible. I am of the opinion that when the best of these *Concertos* are played according to Mr. Dupre's directions they will take their place beside many of the works of Bach that have been heard so much that a rest would not hurt them.

I like Garth Edmundson's *Christus Adventit*, *Christmas Suite*, No. 2 (Gray), better than anything I have seen of his. The four numbers are *Adeste Fideles*, *Veni Emanuel*, *In Dulci Jubilo*, *Vom Himmel Hoch*. The first piece is divided into five sections, hence can be shortened at will. I find it extremely effective and feel sure the average listener will like it as well. Of moderate difficulty, it comes off well on an instrument of modest size and I do hope that organists will not keep it for the Christmas season only, for it is too jolly a piece to be taken out only once a year. I am glad that in most hymn-books "How firm a foundation" is sung to this tune and I shall make this an excuse for playing it when the spirit moves me. The second and third numbers are short and easy, just the thing for offertory use, and quite charming. The last number is a brilliant toccata-like movement with the

theme in the pedals, eight pages of fairly tricky music that will make a stunning postlude. By all means see this fine suite.

The same composer gives a delightful *Folk Song Prelude* (Gray) in G-flat. I like this graceful piece very much and if it seems a little too long for the material in it, I suggest more changes in registration than the Composer gives. The piece should make an ideal service prelude and in the right spot on a recital program could not fail but make a hit.

A *Chorale Fantasia on Old Hundredth* by Louis J. GEHRM (Gray) is a good church number that builds up to a fine climax without anything exciting happening to either player or listener. Used at the right time and played with understanding it will prove effective.

For the recitalist I recommend *Ariel* by my old friend Van Denman THOMPSON (Gray) who writes far too little for the organ. This delightful six-page piece is not difficult but must be played lightly and with charm if it is to do the composer justice. He gives us the notes but it will be up to the player to put life into them; here is a real joy for the concert organist.

A new composer, Charles VARDELL, gives us a piece *Skyland* (Gray), that I find quite effective. In a way program-music, it tells the story in an admirable way. I believe it will prove a popular recital number for it uses the full resources of a modern organ and is just modern enough in style to make it interesting to player and listener.

From France comes a *Symphonie in E* by Joseph GILLES (Bornemann-H. W. Gray). The work is typical modern French organ music, and that covers a multitude of sins. You either like it or at least pretend you do, or you admit that it gives you a pain in the neck. Personally I can take it or leave it, and this time I shall leave it even when it is played by Dupre himself. I recently heard him play one movement and it left me bloody but unbowed. I expect the work will become popular among the more American of our recitalists.

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